

# TODAY'S SPEECH

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## ELOQUENCE

*"The right eloquence needs no bell to call the people together — and no constable to keep them. It draws the children from their play, the old from their arm-chairs, the invalid from his warm chamber: it holds the hearer fast; steals away his feet, that he shall not depart, — his memory, that he shall not remember the most pressing affairs, — his belief, that he shall not admit any opposing considerations."*

—Ralph Waldo Emerson

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# Make the Illustration Linger —

By Lionel Crocker

Nationally noted as author of outstanding textbooks in Speech and of numerous magazine articles, Dr. Crocker (Ph.D., Michigan) is Head of the Speech Department at Denison College.

ROBERT FROST in one of his poems has a line, "Strange how some things linger." The public speaker, like the poet, deals with poignant experiences. One of the staples of public speaking that bodies forth the vivid experience is the illustration. Henry Ward Beecher declared that he used fifty illustrations at the height of his career to one when he was beginning. Why? Well, the illustration has a way of being remembered. In remembering the illustration the audience would fish for the theme embodied in it and thus remember what the speaker was driving at. How can the public speaker insure recall? Here are a half dozen ways.

## 1. Autobiographical

An experience that is vivid to the speaker will most likely be vivid to the audience. Great speakers do not hesitate to use such autobiographical materials. For example, Harry Emerson Fosdick never forgot the man who was responsible for leading him into the Christian ministry. In his sermon "Christ Himself is Christianity" Dr. Fosdick relates a turning point in his life. Who in the congregation would ever forget it!

"The organ in this church is dedicated to William Newton Clarke. When I was an undergraduate in college he was a professor in the graduate department in the university. I was having a perplexing time with my religion then. I had thrown almost all of it overboard. During my sophomore year wild horses could hardly have dragged me inside a church."

Dr. Fosdick goes on to tell of the influence of William Newton Clarke upon him. Self revelation! Memorable? You bet it is.

## 2. Word Pictures

Charles Edward Macartney, the eminent Presbyterian preacher of Pittsburgh, recalls hearing T. deWitt Talmage when he was a junior at college. That would be some time ago. Note in the following the graphic character of the memory.

Note the details: "the crimson and golden flowers brushing the horses' bellies."

When I was a junior at college, I heard T. deWitt Talmage preach. I can still see him as he stood there, well back on the platform at a lakeside Chautauqua. His form was stalwart, his features clear-cut, his voice strong, somewhat rough yet appealing. He stood there with closed eyes, and for an introduction to his sermon he described a man driving over the Illinois prairie in a buckboard, the crimson and gold flowers brushing the horses' bellies. At the end of his description he opened his eyes, sprang forward to the front of the platform, and with a mighty voice announced his theme and his text.

Robert Green Ingersoll believed that every word should carry an image. In his lecture "The Liberty of Man, Woman and Child" he painted a picture of Napoleon that the world is unwilling to forget. You may remember that the author of the play "Born Yesterday," which was made into a movie with Judy Holliday, has one of his characters spout this eloquent passage. School boys and girls for many generations have memorized it. It begins:

A little while ago I stood at the grave of Napoleon — a magnificent tomb of gilt and gold, fit almost for a dead deity — and gazed upon the sarcophagus of rare and nameless marble, where rests, at last, the ashes of that restless man.

If you have never read any of Robert Green Ingersoll you owe it to yourself as a public speaker to study his power over words. He knew how to make an idea linger. Albert J. Beveridge called Ingersoll one of the four great orators this country has produced. Such speakers as Debs and Darrow, Beveridge and Bryan sought the secret of his success.

## 3. A Funny Story that Carries the Point

Fulton J. Sheen is good at rocking an audience with laughter that rides on a serious thought. Henry W. Grady employed the humorous anecdote with memorable effect. I remember a story told by a preacher who wanted to impress his congregation with the ignorance of the average student in biblical matters. The preacher invited a major in English at Harvard to read the scripture. The student pronounced *Sadducees* as *Sad Duckeys*.

Lloyd C. Douglas, author of *The Robe*, made his point that we must educate ourselves, in his baccalaureate address before the students at the University of Michigan, by the following humorous anecdote:

You have taken your milling, as it came, day after day; and because the modern educational program leaves very small blocks of time uncharted, you were in poor case to resist the process. We have it on the testimony of no less eminent a naturalist than Mr. Bernard Shaw, that "if you once wash a cat, it will never again wash itself." I do not know whether this be true or not. My own experience of such pursuits goes no farther than my conviction if you once wash a cat, you will never try to wash another. Mr. Shaw was attempting to say that our faculties for assisting ourselves into wisdom are dulled and incapacitated in direct proportion to the amount of aid we have received from other people bent upon guiding us into knowledge.

Lincoln's humorous anecdotes have persisted down through the years. We enjoy recalling the humorous incident for a quiet chuckle. In doing so the theme that it carries comes back to mind.

#### 4. An Illustration Grafted on Familiar Material

Charles W. Gilkey, former dean of the Rockefeller Chapel at the University of Chicago, grafted on to the parable of *The Good Samaritan* a modern parable of a co-ed going down to college and falling among sophisticates. A graduate student finds her and restores her self-confidence. Halford Luccock recently reprinted the Gilkey version of the parable in his column in *The Christian Century*. Harold Cooke Phillips grafted on to the same parable the idea that the modern sociologist, with his charts and graphs, is like the priests who passed by on the other side. The audience in trying to remember the illustration will easily recall the familiar and from that it is but a step to the unfamiliar.

Clarence Darrow grafted his idea of fate on to

the familiar lines from Omar Khayyam. "Poor little Bobby Franks," Darrow said, "suffered very little. There is no excuse for his killing. If to hang these two boys would bring him back to life, I would say let them go, and I believe their parents would say so, too. But:

"The moving finger writes, and having writ,  
Moves on; nor all your piety nor wit  
Shall lure it back to cancel half a line,  
Nor all your tears wash out a word of it."

These familiar lines help the listener to recall Darrow's point about the impossibility of changing the past. What's done cannot be undone.

The speaker who grafts his idea on to the familiar parable, the familiar fable, the familiar play, the familiar story helps the audience to recall.

#### 5. Show, Don't Tell

I shall never forget a returned missionary's illustration on the number of Christians there were in all India. He took from his pocket a tape many yards long. On it he had indicated in different colors the various sects. He asked a member of the audience to run the tape to the back of the auditorium. Then with his fingers he pointed out the small section of the tape that represented how many Christians there were in comparison with the other religions. Was that audience impressed!

When Henry Ward Beecher was asked to raise money to free a slave girl, he said that he would if the slave girl were present in his pulpit on the Sunday when he made the appeal. Spurgeon has called this the most dramatic use of the illustration in the history of speaking. On another occasion Beecher came out on the platform shaking a ball and chain that once manacled a slave.

A lawyer shows a jury a scrambled jig saw puzzle. Then he shows them the same puzzle put together. He uses this device to impress upon them the necessity of putting the whole case together before making a decision.

The speaker can use both the eyes and the ears to make the audience remember. The temperance lecturer knew this when he produced his earthworm and dunked it in the glass of alcohol. Strange how that earthworm lingers!

#### 6. The Striking Figure of Speech

When Woodrow Wilson wanted to observe that the fringe benefits of college life were getting out of hand, he declared that the main tent was in danger of being swallowed up by the side shows. This figure has never been forgotten. Booker T. Washington used the analogy of the

ship lost at sea that found itself without drinking water when it arrived unknowingly at the mouth of the Amazon river. Out of this analogy came the memorable phrase, "Cast down your buckets where you are." Sir William Osler, the beloved physician, used the following comparison in his sermon, "A Way of Life," given to the Yale students in 1913. This address has been reprinted many times. Only recently *The Readers Digest* reprinted this analogy. The theme of the sermon is to live one day at a time.

I stood on the bridge of one of the great liners, plowing the ocean at 25 knots. "She is alive," said my captain, "in every plate, a huge monster with brain and nerves, an immense stomach, a wonderful heart and lungs, and a splendid system of locomotion." Just at that moment a signal sounded, and all over the ship the watertight compartments were closed. "Our chief factor of safety," said the Captain. "In spite of the *Titanic*," I said. "Yes," he replied, "in spite of the *Titanic*." Now each one of you is a much more marvellous organization than the great liner, and bound on a longer voyage. What I urge is that you so learn to control the machinery as to live with "day-tight compartments" as the most certain way to insure safety on the voyage.

In the course of the address the phrase "day-tight compartments" is woven in and out like the thread of an oriental rug.

Recently Clare Booth Luce used this device when she said, "We know what that war would be like. Atomic weapons would make vast cities, such as this fair city of Boston, radio-active cemeteries."

Phillips Brooks gave us an unforgettable illustration when he declared, "A sermon should be like the leaping of a fountain not the pumping of a pump."

#### CONCLUSION

Illustrations are of many kinds, of which these six will serve as sufficient examples. The essential ingredient of each is that it makes a concrete picture, which the members of the audience can see imaginatively. It is an advantage if the picture has elements of familiarity, so that they can fit themselves into it. And it is a further advantage if the phrasing is so vivid, or the situation described so humorous, that the illustration will cling to the mind of the auditor like a burr. And finally, the illustration should be so absolutely applicable to the main theme of the speech that in remembering the story, the listener will recall also the speaker's main point. Someone long ago said: "If you speak for more than two minutes without an illustration, the chances are that neither you nor your audience knows what you are talking about." The more speeches you give or hear, the more certain you will be that this advice is sound.

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#### LEARN THROUGH CONVERSATION

"The great gain is not to shine, not to conquer your companion, — then you learn nothing but conceit, — but to find a companion who knows what you do not; to tilt with him and be overthrown, horse and foot, with utter destruction of all your logic and learning. There is a defeat that is useful. There you can see the real and the counterfeit, and will never accept the counterfeit again. You will adopt the art of war that has defeated you. You will ride to battle horsed on the very logic which you found irresistible. You will accept the fertile truth, instead of the solemn customary lie." Ralph Waldo Emerson: "Social Aims," from *Letters and Social Aims*.

# CONVERSATION —

## *The Friendly Give and Take of Ideas*

By Leah Sherman

Mrs. Sherman, recently named "Citizen of the Week" in Portland, Oregon, is well known as a poet and has served several times as State Chairman of Oregon's Annual Poetry Day.

Is THE ART of conversation, the friendly give and take in exchange of ideas and ideals, to become entirely lost? Something that few in this generation understand or know about and that the next generation will know nothing of?

It is through the free expression of thought that our minds grow and develop. You, yourself, can think things out more clearly and have an extended view of thoughts and ideas by expressing your feelings and in hearing other viewpoints. By taking part in small group discussions, where men express their opinions freely, each one is benefited and develops his own capacity for thought.

There is no better time or place to start a conversational evening than a dinner party of from six to a dozen people. The beautifully appointed table, good food well served, the leisurely atmosphere, all tend to bring out one's best, clearest thoughts. And thoughts, verbally expressed, are what conversation is.

If you have chosen your guests wisely the words will flow easily, musically, like water over the falls, to settle into the deep pool from which clear thinking comes.

The kind of conversational groups of which Dr. Samuel Johnson was a part in the eighteenth century helped immeasurably in developing his and other minds. It wasn't that they had so much better minds than ours today; it was just that they exercised, used and developed their minds to their fullest capacity. Today very few men or women are doing that.

Words are the tools of conversation; to become proficient as a conversationalist one must continually use them. As a violinist needs constant practice to keep fingers and mind flexible and working in coordination, so does practicing conversation keep the mind flexible. Unused, the flow of words becomes sluggish and slow. We become master in any line of endeavor only after much

study, practice and thought. Thought, spoken of as words, must be used, experimented with, the pattern alternated and changed, tried on for pattern, size, adaptability and fitness.

What has happened to the social groups, the six to a dozen men and women who would gather at a home or across a table for coffee and talk? The real deep-down-self comes out in the form of expressed ideas and ideals, the voiced idea and ideal become more convincing; we believe in them even more after we have explained or defended them. After hearing other points of view we are better able to clarify and strengthen our own ideas.

This last quarter century our mode of living has speeded up until it is hard to keep pace with the changing times. Rare indeed is the living room today where a small group of people gather for the purpose of conversation. A host and hostess may invite half a dozen guests in for the evening, but they come to a semi-dark living room and sit quietly, all eyes focused on the small moving screen, where they see and hear all about the satisfying qualities of a certain cigarette, along with some foolish banter that is supposed to be funny. After two hours of that the hostess slips out quietly to the kitchen to prepare trays of snacks which are served the guests who are still engrossed in the moving screen.

Finally and reluctantly the last guest says, "Good night, had a wonderful time," which was probably more than had been said the whole evening. Does such a picture make you wonder if future historians will term this era the age of morons?

The balance wheel of life demands that we give as well as take, and that is particularly true in the development of the mind. Just absorbing, through reading or listening to lectures is not enough. For the mind's growth and expansion we

need to take part in discussions, and that is best accomplished through small, friendly groups, where each is respected and listened to. This doesn't necessarily mean that your idea must be agreed with. Quite the contrary. Conversation is the expressing and defending of your ideas; the listening to and clarification of other expressed ideas.

I remember one evening, many years ago, in a room that was neither attractive nor comfortable when two men, my brother and his friend, called on me for what was to have been a very few minutes, but lengthened into several hours. Some one mentioned a subject in which we were all

interested and from the lively discussion of that subject we went on into other channels of thought. I forgot that they were both college professors and that several years had elapsed since I had participated in any form of debate. Probably they have both forgotten the evening, but it has remained one of my pinnacles. Other vantage points too, from which I have been able to glimpse life more clearly, have been evenings of conversation. As can no opera or play, much as they thrill me, the expression and listening to the exchange of ideas leave one stimulated, exhilarated and refreshed as from a breath of clean mountain air.

## A DYING WHAT?

By Ray L. Irwin

*Dr. Irwin (Ph.D., Minnesota) is not only Chairman of the Department of Interpretation, School of Speech, Syracuse University, but is also a highly talented playwright.*

THE MOMENT I SAW THE TITLE of Mr. David Woods' article in the September *Today's Speech*, "Is Radio Drama a Dying Art?", I said to myself, "A dying what?" For it has never occurred to a great many people, myself included, that radio drama was ever an art, except in one of the looser senses of the word.

I suspect that Mr. Woods' recollections of the palmier days of radio are tinged with nostalgia, and that he recalls radio dramas as having been a great deal better than they were. I do not know who the learned men were who prophesied "that radio drama would reach new heights not yet dreamed of," but I know of two who wrote that it would never get out of the depths. One was William Orton, who said in 1931:

For the conception of the public that necessarily arises from the commercialization of broadcasting is that of the mass; and this conception, whenever it is dominant, is utterly fatal to cultural advance.

It would be too much to assert that there is no reality corresponding to this conception. There is, as pornography and war hysteria can always testify. But where the thought of it and its demands dominates and colors all

other activity, civilization itself may ultimately be in peril.<sup>1</sup>

And the other was H. A. Overstreet, who wrote, "Radio has found its formula. Whereas the newspaper has found its vested interest in catastrophe, radio has found it in mediocrity."<sup>2</sup>

Mr. Woods, it seems to me, spoiled his case from the very start when he said that in the late thirties, radio dramas were being written by such prominent men as Arch Obler, Norman Corwin and Archibald MacLeish. I concede the artistic prominence of Archibald MacLeish, although of the hundreds of fine things to come from his pen, only two of them, "The Fall of the City" and "Air Raid," have been radio dramas. He alone of talented American writers has written seriously for radio, and he only dabbled in the field and then gave it up.

As for the other two "prominent men" (and there is simply not a fourth)—Arch Obler and Norman Corwin, let me quote from one of Arch Obler's scripts from the *Free World Theatre*, a

<sup>1</sup> "The Level of Thirteen-Year-Olds", *The Atlantic Monthly*, January, 1931.

<sup>2</sup> *The Mature Mind*, W. W. Norton & Co., (New York) 1949, P. 271.

book that Mr. Woods alludes to with approval. A guy named Joe is talking to a dead buddy in North Africa. He says,

We'll march into Germany — all of us together — all of us alike — and nobody will be askin' anybody else where they're from, or what they did, or what's their skin or the shape of their head, or the crook of their nose! They'll be men together with one idea — to make this world a place to live and let live — no, live and *help* live! And nobody's going to gyp them and us out of that idea — nobody, *nobody!* (Down, quietly) Well Jake, I — I guess that's all.

Now, no one will quarrel with these sentiments. They are as good as the writing is bad. But expressed in this way, they take a decent fighting man and turn him into a recruitment poster. Mr. Obler wrote a good many plays of this kind, some peace-time plays with a superficial charm, and some scripts for a series called, I believe, "Lights Out!"

The other prominent man is Norman Corwin. Three books by him have been published: *Thirteen By Corwin*, *More By Corwin* and *On A Note of Triumph*. The first two were trifling collections of old radio scripts. The last was, I suppose, his chief claim to fame, a script produced on VE day. One re-reads it today and wonders how he could have been moved by the cut-and-paste assortment of literary and historical allusions, the pretentious fulminations that passed at the time for poetry ("Great God of top-coat and of living-wage, who has furred the fox against the coming of winter... Do bring sweet influence to bear upon the assembly line..."), by the sounding and empty rhetoric. Perhaps the most damning thing that could now be said about radio drama of the past twenty years is that the two names with which one associates the best of it are Corwin and Obler.

Would anyone presume to compare the quality of writing of these men with that of "prominent men" in other fields of writing? With the plays,

for instance, of Tennessee Williams, Robinson Jeffers, William Inge, Maxwell Anderson, Arthur Miller? With the novels of Ernest Hemingway, William Faulkner, Budd Schulberg, Saul Bellow, Thomas Wolfe, Joseph Stanley Pinnell, Robert Penn Warren? With the short stories of Eudora Welty, Carson McCullers, Katherine Anne Porter, Frank O'Connor, Lionel Trilling, Delmore Schwartz? With the poems of Marianne Moore, Robert Bridges, Dylan Thomas, W. H. Auden, William Carlos Williams, Wallace Stevens? No one would.

The fact is that radio drama was doomed from the moment that radio became an advertising medium. Good radio plays were not written because good radio plays were not wanted. To quote H. A. Overstreet again:

From the advertiser's point of view, two things are not good business: programs that put the critical powers of man to work and programs that raise any basic issues about the economic structure within which advertising operates.

And what of television? This, of course is another story, outside the scope of my present undertaking, but I am afraid that it is really only a retelling of the same story. Some serious work is being attempted over television. But the best efforts so far have been the reproduction of two successful stage plays, *Peter Pan* and *The Skin of Our Teeth*. What the coming year's "spectaculars" will bring forth we do not know. If they are no better in quality than the vulgar and illiterate coinage that labels them, there is no hope for them. But no doubt they will be better. And perhaps there is a promising field in educational television, although we should not hold out too many hopes. Radio, like television, began in an atmosphere of courageous experimentation and occasional artistic integrity. Because of commercialism, it had to fail. And so we must be prepared to accept philosophically the likelihood that television will follow it down.

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"If he can converse better than any other, he rules the minds of men wherever he goes; if he has imagination, he intoxicates men. If he has wit, he tempers despotism by epigram. . . . Eloquence a hundred times has turned the scale of war and peace at will." Ralph Waldo Emerson: "Progress of Culture," from *Letters and Social Aims*.

# Bell's Talks to the Public

*By Albert S. Barnes*

*As Public Relations Manager for Bell Telephone of Pennsylvania, Mr. Barnes does a great deal of speaking — including a delightful and stimulating address to the Fall, 1955, Convention of The Pennsylvania Speech Association.*

THE ART OF SELF-EXPRESSION has long been regarded as a major contributing factor in all human progress. Throughout history, leadership has invariably fallen to those capable not only of conceiving and developing new ideas, but also of helping others to understand and use those ideas effectively.

There are, of course, many forms of self-expression — books, magazines, the theatre, radio, and television, just to mention a few — but basically they all resolve themselves into either the written or the spoken word.

In the telephone business we use both extensively; along with print, we really come by the use of speech in the telephone business pretty honestly. Alexander Graham Bell not only invented the telephone, but he was also a teacher of speech — for the deaf; and in the early days he lectured extensively — demonstrating his new invention, trying to convince the public that this was not just a scientific toy, as most of them considered it, but an instrument with a mission to fulfill.

One of our most outstanding applications of speech is in our public relations work. We have always worked on the basis that our service, no matter how good it may be, measured by the very strict standards we ourselves set up, is really no better than our public thinks it is. One of the best definitions I ever heard of for public relations is "Live right — and tell the public". If your product or service is no good, no amount of oratory will put it across, but if it is good, telling the public about it will help any business. The "better mousetrap" theory is pretty well outmoded these days.

## LECTURE PROGRAM

One of the most effective tools in this job of keeping the public informed is our lecture program. In 1954 our company presented more than 3300 public talks before audiences totalling

nearly 275,000 people. That's a lot of talks—and a lot of people. Three major lecture activities were responsible for these results.

First we have three full-time male lecturers, one in each of the three areas of the state — eastern, central, and western. They devote almost all their time to public appearances — chiefly on the lecture platform, but also on radio and television, as the need arises. This concentration of effort permits more elaborate presentations, and the use of many lecture aids to make the story more interesting. Most of these lecture-demonstrations deal with the newest and most interesting developments of our research laboratories, the Transistor, the Solar Battery, Nationwide Direct Distance Dialing, "NIKE" — the guided missile — and the like, but they are all presented in layman's language.

Second, we have some 80 part-time women lecturers who speak chiefly before women's groups. These charming ladies are chosen from both the vocational and supervisory ranks of all departments of the company. They use simpler lecture aids, and their subjects, of course, are those most appealing to women — Personality, Color, Music, Diamonds — always tied in to their application to the telephone business. So well received are these talks that we have just now appointed 3 full-time women lecturers to supplement the efforts of the 80 part-time speakers, which will enable us to put on more elaborate presentations for women's groups.

Third, since we believe it is one of the responsibilities of management personnel to be able to tell the telephone story to the public, we also call on the supervisory personnel of all departments to speak before local groups — generally about their own jobs in the company. The chief operator in a small town might explain her work — or the wire chief, or others in key jobs. The local manager, in addition, can discuss the local telephone situation, changes, and improvements in

service and the like. Generally, a few of the tools used on the job are their only visual aids.

In addition to these three groups, we can always call on the staff of specialists in our own company — or the Western Electric Company or the A. T. & T. Company — as well as the scientists in the Bell Telephone Laboratories for specialized assignments, usually in the scientific or technical field, for highly technical groups.

#### THE AUDIENCES

So much for organization — now let's talk about the audience for whom we put on these 3300 talks. We appear before service clubs, all sorts of civic and social organizations, lodge groups, women's clubs, junior and senior high schools, prep schools, colleges, and scientific groups — in fact, any organization that is interested in having a speaker from the Telephone Company. The local business office people are equipped to discuss the individual requests and to help select the type of program best suited to their needs.

I guess my most unusual request was for a talk on "Television and the Bell System" for a meeting of Philco Corporation supervisors. At first I thought that would be "carrying coals to New Castle" but I was assured that while they all knew their own small part in the industry, many of them would benefit from an over-all view of television — and especially the part our company plays in it. So from then on I have never been surprised at any request we get.

The one I got the biggest thrill from, was a request to put on a talk on the Transistor for the Overbrook School for the Blind! Believe me, it was a real test, for I had to substitute word pictures for the equipment which I usually showed to the audience. But it was my most rewarding experience—and I doubt if I'll ever have a more receptive or enthusiastic audience!

#### PREPARATION OF LECTURES

How do we go about preparing these talks? Well, the full-time lecturers get together and decide on the subjects for the new talks and the most effective ways of presenting them. Staff specialists then work up the material — do the research and background work — and secure the lecture aids and props to make the demonstration most effective. For the part-time lecturers, the staff specialists work up the whole package; while the supervisory force is given two volumes of source material for working up their own talks, plus a few prepared talks on frequently requested subjects.

Training begins, of course, with the selection of the people for the job. In our business we have a policy of selecting people for advancement from the ranks. It is a matter of pride with us that all presidents of the associated companies in the Bell System started at the bottom. So for our full-and part-time lecturers we combed the 38,000 employees in The Bell Telephone Company of Pennsylvania for people who had a special aptitude and liking for the lecture job. It did not surprise us to find that many of them had had some training either in the company or on the outside, in public speaking, dramatics, or voice culture. Primarily we were looking for those who liked other people — and who enjoyed talking to them about the aims and policies of the business. Of course, a sufficient background of experience in the business was helpful, especially in answering those questions which inevitably follow the lectures.

In my own case, the selection was made on the basis of "Whose voice can be heard in the back row, if the loudspeaker system fails?" — and I'm told the selection was unanimous!

After being selected, the full-and-part-time lecturers are given help and training — and an opportunity to practice and improve their performance before going out. First, they change the wording of the prepared script into something that fits their own personalities — makes it most natural for their own presentation. Secondly, they then memorize the speech, word for word. I don't know how some of you feel about memorized speeches, but we have found that, for this group of specialists who present a limited repertoire, over and over again, it is most effective. It gives them more confidence and poise, it saves time fumbling for the right words to express the ideas if interruptions occur, and it's easier to remember what comes next; but most important, it leaves the speaker's mind free to watch for audience reaction — to be alert to any local conditions that arise — and to *ad lib* or adjust to those conditions as required.

On the other hand, our regular supervisory people, whose talks are more the "homespun" variety, with less dramatization (more a chat with friends about their own jobs) generally either talk from notes or use the simple props as a guide for the sequence of their remarks.

#### THE RESULTS

Now a word as to results. Quantitatively, I've already given you some figures: 3300 talks —

275,000 people in 1954 with 1955 shaping up about the same so far. Qualitatively, we have to depend on the applause we get at the end of the talks — the expressions of appreciation both oral and written — and most of all the repeat bookings and the additional bookings we get, to tell us how effective our lecture program is. Some day, we hope to be able to measure more accurately the quality of our lecture job. We've been experimenting in this field — using audience questionnaires, etc., but so far we haven't found a method we consider effective.

But we are confident that our lecture program is a vital and valuable part of our public relations work — and this is true not only in The Bell Telephone Company of Pennsylvania but in all the associated companies in the Bell System.

In fact, every year or two we get together at lecture conferences with our friends from all over the U. S. and Canada, listen to each other's lectures, share experiences, and try to improve the job we are doing. And we don't hesitate to call on help from outside our own business in this improvement program. This year for example one of our discussion groups was led by Hume Cronyn and Jessica Tandy — and another by a Professor of Speech from a nearby university.

#### *OTHER USES OF SPEECH*

In addition to its use in public relations we have found that speech can be helpful at all levels of

supervision. In common with industry generally we appreciate that business today is largely a matter of communicating ideas between individuals — and between the individual and a group — so we believe that a good supervisor should be able to get up on his feet and talk convincingly.

From the top of business down to the lowest level of supervision this is true, for not only do our president and vice-presidents address large groups of employees several times each year, but even at lower levels many decisions as to personnel changes, promotions, policies, etc., are made in group discussions; and there, certainly, the man or woman who can back up opinions convincingly and forcefully is bound to affect the results.

In fact one of our by-products of the lecture program has been the increased ability and confidence of those people who have participated in it — and some of them have moved faster and farther because of it.

So when students (who are smart enough these days to want to be shown) ask, "What good will it do me to take up Speech — I'm going into industry?" perhaps this sketch of our Bell of Pennsylvania's use of Speech may help them to a practical answer. For to us in the telephone business (as in so many other businesses today) Speech is a vitally important factor not only in public relations but in the every day running of the business as well.

## COMING IN APRIL

The April issue will include the most complete and searching inquiry yet to be published — by Vernon Rank, of Oswego State Teachers College — on the process of rationalization in Speech. Elton Carter (Penn State) will present an introduction to General Semantics. Milton J. Wiksell, of Indiana University, will be represented by a valuable study of methods of achieving objectivity in speaking. A stimulating discussion of a widely-practiced Speech profession, auctioneering, will be presented by Wayne Hoogestraat, who is himself a licensed auctioneer. Other articles planned are: "Language of the Gown," by Calvin T. Ryan; "The Debate Judge as a Machine," by Dale Drum; and "Spot that Demagogue" — an analysis of Ralph Waldo Emerson's theories of public speaking — by Frank Mansuy. There will also be a preliminary program for the Annual Convention of The Speech Association of the Eastern States, scheduled for the Statler Hotel, New York, April 12-14.

# A STUDY IN SEMANTICS IN INDUSTRY TODAY

By Melville Hopkins

Dr. Hopkins (Ph.D., Penn State) is an expert in the teaching of Management Communications, with the Penn State General Extension Service.

No particular group in industry is especially devoted to the study of semantics; yet the increasing importance of semantics for both employees and management is clearly apparent.

Two major developments in industry today are: *automation*, and the *guaranteed annual wage*.

Management is introducing more and more automation within its operations against protest and opposition from the unions, who see themselves as the principal victims. On the other hand, union forces this year seem prepared to take a definite stand for the guaranteed annual wage, with opposing arguments already offered by management, which sees itself as paying most of the bill.

## AUTOMATION

What are the meanings of the two terms: *automation*, and the *guaranteed annual wage*; and what are the meanings attached to these terms by their proponents and by their foes? There is some doubt whether the word "automation" was first coined by D. S. Harder, a Ford Motor Company vice-president, or John Diebold, a young writer and consultant on the subject. Some confusion exists regarding its meaning, since Harder uses the word in the limited sense of the automatic transfer of a product from one processing unit to another, while Diebold's definition is, "both automatic operations and the process of making things automatic". Management is aware that those vitally affected by the introduction of automation—the working force—is interested very little in either Harder's or Diebold's denotation of automation.

An aggressive attempt is being made by management, therefore, to offer what it sees as the real implications of automation: more jobs, expanded prosperity, and the improvement of the general welfare. Toward this end, all media of communication are utilized: movies, pamphlets, discussion groups, talks, posters, magazine and newspaper articles, and books. The greater part

of this communication has as its objective the acceptance of the thesis that the advantages of automation far outweigh any disadvantages, and that, further, all disadvantages will at best be only temporary, while the advantages will be far-reaching and permanent.

How does the employee group regard automation? Are they impressed with such statistics as issued by the General Motors Corporation, when it points out it has 200,000 more employees, in spite of all the new and modern equipment it has installed in the past few years? Management itself would not deny that the response of labor to automation can be epitomized in one word: "fear." Fear of loss of jobs, plus fear of greater control by management, expresses the meaning ascribed by workers to automation. Since management controls the methods of its operation, and since management views automation as the next evolving phase of the industrial revolution, this semantic deadlock will be resolved one way or the other within the near future.

## THE GUARANTEED ANNUAL WAGE

Our second term, the *guaranteed annual wage*, seems more easy to define. Indeed, it is self-explanatory: each employee is guaranteed an annual wage. The union forces attempting to effect a change in the *status quo* explain that their objective is to move all employees from an hourly-paid basis, and to guarantee them an annual wage, as is paid to salaried personnel. Since a wage is defined as "that which is paid for work," and a salary is defined as "fixed compensation regularly paid," it is apparent that "salary" and "guaranteed annual wage" mean one and the same thing.

The union forces are aware that those who will be primarily responsible for the execution of the *guaranteed annual wage*, management, are little concerned whether one uses the term "salaries" or "guaranteed annual wage." Vigorous efforts, then, are made by union forces to win acceptance for

what they believe to be inherent in the guaranteed annual wage: more stability in our economic system, more security for the employees. Both oral and written communication are employed in the effort to advance these claims. The specific objective of this communication, at the moment, is to secure acceptance by the public and by management of the general idea of a guaranteed annual wage. One writer expressed this point quite well when he stated that rather than use the letters "G.A.W." (Guaranteed Annual Wage), a more accurate designation would be "G.E.W." (Guaranteed Entering Wedge).

How does management view the proposal of a guaranteed annual wage? Does it believe the union's evaluation that all of business will prosper once our vast employee group is placed in a position whereby their fixed incomes will permit year-round purchasing? The union has been made aware of management's appraisal of the guaranteed annual wage. Two words express the reply to the union: "disastrous" and "impossible." The disastrous effect upon a company attempting to meet a guaranteed wage regardless of whether operations are at a standstill, and the impossibility of guaranteeing wages when no one can guarantee profits, sum up management's reaction to the guaranteed annual wage. Since the union controls the labor supply, and since the union has committed itself toward securing the guaranteed annual wage, negotiations this year between management and labor will remove much of the conjecture from the question.

#### CONCLUSION

Two terms have been used most frequently in this study: "union" and "management." Who is the "union" and who is "management?" Interestingly enough, one finds as much disagreement about these two terms as about "automation" and the "guaranteed annual wage." Even more interesting is the fact that while a major segment of

business and industry has not as yet threaded its way through the semantic maze involving automation and guaranteed annual wage, both of these questions have been satisfactorily answered in various instances. There are those few companies who use their guaranteed annual wage as a principal feature of their public relations. There are those few companies which already use their adoption of automation as the focal point for their advertising. Not all of management resists the guaranteed annual wage; all union forces do not oppose automation. It is equally true that part of management feels it should not push for automation without extreme caution, regardless of how strongly it feels it can best meet competition through full adoption of automation. Likewise, there are those union forces which have not been as vigorous in their requests for consideration of the guaranteed annual wage, regardless of how certain they are it would strengthen their position in the economic scheme of affairs.

There are several reasons why one can feel fairly certain that the issues discussed here will not remain just interesting semantic problems:

1. Much is at stake for both management and the union regarding the adoption of automation and of the guaranteed annual wage.
2. Competition (between company and company, between two companies and one union, and between company and union) will gradually force more and more of a resolution of these factors.
3. The debate will be anything but academic, and will be anything but private. All of business will soon be involved, and the questions will steadily become more apparent to the public.

As with any semantic problem, it is to be hoped that the best communicative processes will be utilized toward the satisfactory solution of these two major problems. Resolution without satisfaction would proclaim a failure in communication.

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"Thus a good symbol is the best argument, and is a missionary to persuade thousands. . . . There is no more welcome gift to men than a new symbol. That satiates, transports, converts them. . . . All thinking is analogizing." Ralph Waldo

Emerson: "Poetry," from *Letters and Social Aims*.

# Automation, Education and Speech ♦ ♦ ♦

By Edward J. Thorne

*Author of an article on teaching which is replied to on Page 18. Dr. Thorne contributes this defense of Speech as a liberal and humane study from his new position as Assistant Professor of Speech at the State Teachers College, Cedar Falls, Iowa.*

The current furor, especially among the labor unions, over the frankensteinian growth of automation is natural, in view of its evident threat to employment, and the resultant threat to security. Yet, automation is the inevitable apex of the growth of materialism in the thinking of mankind.

The materialistic philosophy places its faith in the production of material goods, the development of exceptional technique in narrow specialties, the security of group thinking and action, and a belief in the purely practical and expedient, while concurrently undermining concern with humane, aesthetic and spiritual values, confidence in individual thought and initiative, and breadth of comprehension. It has progressed steadily upward toward its unavoidable objective, the substitution of machine activity for the most complex human activities.

The progression is clear: from crude machine substitutes to perform the grossest tasks, such as carrying heavy loads by means of rough sledges, and later by wheel-based carriers, to today's Univac, which in a matter of minutes does "mental" work which would require the services of a number of people for many days.

I Now one would be justifiably classified as hopelessly reactionary were he to suggest that the development of mechanical substitutes for human beings in business and industry might not be an unmixed blessing. However, a momentary twinge of concern for the workers who might once again find themselves caught in the lapse of employment during the shift-over may not be thought unforgivably anachronistic. Moreover, some protest may be forgiven against the growing imposition of automation upon the last stronghold of "humanation," *the classroom*.

If at first thought the notion that classrooms are and have been going through a process of more and more complete automatization seems

absurd and far-fetched, a brief consideration of the meaning of automation, and even a cursory view of many classroom practices will make the process unmistakably clear.

Automation is the substitution of mechanical activity for human activity in order to eliminate individual variations in the products, and to produce more products in less time. The more automatic the process the better. A recent issue of *The Saturday Review* (Feb. 19, 1955) devoted six of its valuable pages to descriptions and discussions of mechanical "aids" which either perform duties for the teacher, or get between the teacher and his pupils, thereby minimizing that most stimulating educational experience, the direct exchange of idea-matter, human to human. What is particularly lamentable about this listing of the "latest" devices for the classroom is that by-and-large their emphasis is upon visual *picture* perception or audio *sound* perception of sight and sounds other than printed or spoken words. This in spite of the still undisproved fact that language is our mainstay of social intercourse and intelligent thought.

It is interesting—and perhaps some encouragement can be gleaned from this—that in its summary-evaluation of the seven aids which it termed "most important," the *Saturday Review* (author John Haverstick) placed *textbooks* first as "the oldest and still most effective of teaching tools." The reason given may also be significant, and it might well be noted carefully by gadget-oriented teachers: "Because they [textbooks] require exertion on the part of the student, the lessons they teach are more likely to be retained than those acquired passively." One is tempted to shout "amen" and to add that the same is true of the well-tested and ancient lecture and lecture-discussion teaching method.

Reading about the increasingly mechanical substitutes available to teachers, one is impressed with the horrifying fact that by using several of

these automatizing devices a classroom may be conducted mechanically and automatically with no direct contact between the teacher and the students—none of that contact which is so important because of its human and intellect-stimulating values of the give and take of ideas and their interpretation, and the possibility of varied individual responses. Then, after a number of automatized sessions, "standardized" tests may be administered and mechanically scored to determine whether or not all the products meet the requirements of uniformity and conformity. After that further tests can be administered to ascertain what special emphases may be needed to standardize the individual deviates—to adjust them to the norm.

The increasing introduction of mechanical devices and the horrendous potentiality of mechanized instruction is in itself terrifying enough. But we see also that in the automatized view of education, the more closely the teacher approximates an automaton the better. Many courses in education, because of their emphasis on skills and techniques and their prescriptions of set, specific ways of doing things in the classroom, have aided and abetted the mechanistic movement by a tendency to dehumanization of prospective teachers. In an attempt to achieve "complete objectivity" and a sort of antiseptic, detached quality, teachers-to-be often learn to consider students as "cases" or "subjects," or "items," each of which must be "adjusted" to conform to all other cases, and to some abstraction referred to as the "national norm."

## II

The accelerating trend to automatized classrooms encourages an unavoidable student orientation *away* from personalized learning, centered about individual exchanges of ideas, and *toward* mechanical dispensing and passive, group conforming reception of information. This trend is coupled to the growing inability or unwillingness of local, county and state school districts and boards to provide adequate facilities and personnel, regardless of cost, to maintain good educational standards. The combined development suggests an even more terrifying threat than that of the depersonalization of individually automatized classrooms. When local or state governments fail in vital functions, the federal government takes control. The spectre is raised of completely mechanized schools transmitting uniformly throughout the nation, mechanically and with no

individual teacher participation whatsoever, materials established, determined and dispensed by a national board of educational directors located in Washington. The intelligent reader need hardly be warned of the monstrous possibilities for mass thought control and the destruction of individuality which such a prospect presents. Such a system of youth training is completely possible with electronic devices now in existence.

It should be clear that a return to humane, value-centered education, based upon personalized instruction, implemented by the method of the inter-individual exchange of ideas and thoughts, is no longer a matter for leisurely contemplation and vaporous dreams of a return to "the good old days." Such a return is a necessity, if education as "the search for truth" and if perhaps the paramount cultural necessity today, broadening of minds, is to continue. And not to have it continue would be a spiritual disaster comparable to the physical disaster of an atomic war.

A return to value-centered, individualized education means a return to the liberal arts basis for education. The suggestion here is not the unrealistic abandoning of specialized training. Such training is essential in a culture as dependent upon technology as ours has become. The suggestion is that such specialized training be firmly based upon a broad liberal arts education. As Dr. Theodore S. Blegen, in his perceptive article, "The Prospect for the Liberal Arts," puts it:

Our danger is not high specialization in itself as one goal of education. The difficulty lies in our as yet inadequate resolution of the problem of premature specialization and of linking, or even integrating, humanistic with professional insights and understanding. And this in turn centers in the fact that the individual, whatever the degree of his specialization, is a member—at best a thinking and sensitive member—of society.\*

Fortunately there is some recognition among the ranks of the specialists themselves of the importance of the values which undergird the liberal arts approach to education. A practitioner of the specialized field of internal medicine—a field in which, because of its intimate dealings with human beings, the need for liberal, humanistic values is most evident—aware of the vital role

\* Theodore C. Blegen, "The Prospect for the Liberal Arts," *Quarterly Journal of Speech* XL (Dec., 1954), p. 388.

of broad values to support narrow specialties, is representative of the revival of interest among specialists when he says:

Man has learned how to rest his brain by making electronic machines do its work. He has probed the secrets of the heavens by fashioning enormous telescopes which record images from stars which may no longer exist. He has conquered some of the pestilential scourges—*infections he brought on himself by living in cities.*

Man has again opened Pandora's box with the release of atomic energy. He is able to dribble electric signals back and forth from the moon as casually as a basketball player bounces a ball. But he has failed to maintain the ancient ethical, moral and spiritual values and insights.

No matter how magical our skills, how prodigious our inventions, how proliferative our industries, how powerful our machines, how wonderful our sciences, the whole complex process will come crashing down if we fail to recognize the needs and attributes of human personality. I submit that this requires spreading intelligence into the areas of politics, of international affairs and of society at large.<sup>†</sup>

Such a spread of intelligence can be achieved not by narrow, specialized technological training, but by broad, humanistic, liberal arts education.

Happily there is a renewed and growing concern over the loss of value orientation in education, and an interest in a return to liberal arts emphases. This concern and interest is evident by the impact of the Bestor book, *Educational Wastelands*, the emphases made in the writing and speaking of influential educational leaders, such as the president of Yale, and perhaps more significantly in the new insistence by industrial and business corporations that their white collar employees, executives, and shop supervisors bring more than technical proficiency to their jobs. Such reawakened concern, widely propagated and long sustained, will bring about a return to the liberal arts as basic to all higher education; and this will be reflected in a gradual return to liberal arts and humanistic emphases in the grade and high schools of the nation.

<sup>†</sup> William B. Bean, Commencement Address to the August, 1955 graduating class, State University of Iowa. Dr. Bean is Professor and Head of Internal Medicine, State University of Iowa College of Medicine.

### III

With such a return in prospect, it would seem that now is the proper time vigorously to reassert the right of speech to its proper place in the curriculum, and to do so without the unjustifiable sense of inferiority which has so often marked the statements of speech-minded spokesmen in recent years. Speech is and always has been the logical centrality for liberal arts education. This is so because of the close, necessary and indivisible relationship between language and intellect; because language is the tool both of thought and of the communication of thought; because language is not only the receptacle of thought, but the medium of thought; not merely the product of thought, but the dynamic of thought.

Language is a primary tool of reason. It alone enables us to fixate, describe, and organize our manifold experiences, and to profit from the experience of others. In and through language our own thoughts become crystallized and the thoughts of others are made available to us.<sup>‡</sup>

Thus language—and since most of our intercommunication and interchange of ideas is done by speech, spoken language—and its use is unavoidably central to individual-, value-, and idea-interchange-centered education. Speech, and its tool, language, will be there, reaching into, affecting and being affected by every area and phase of teaching and learning. Without training in the use of this tool of thought and communication, its use is likely to be haphazard, inefficient, inadequate.

As a result of a long entertained but unwarranted sense of being threatened, which is felt by some academic disciplines when the speech discipline is allowed "too much" importance in the curriculum, as well as some unfortunate aspects of the history of our field—aspects well known to all speech teachers, but not essentially different from deficiencies in the histories of many other fields of learning—speech has in the recent past been uprooted from its legitimate place in the academic spectrum, and it has often been relegated to a "service" area, or included as a small part of an English course.

By sincere and devoted effort, and by scrupulous attention to scholarly principles, the general field of speech has, in the past forty years, regained much of the ground it had lost in the 19th and

<sup>‡</sup> W. H. Werkmeister, *An Introduction to Critical Thinking* (Lincoln, Nebraska, 1948) p. 3.

early 20th centuries. It would seem that only a few more steps are necessary fully to reestablish speech in the central place it rightfully enjoyed in ancient times, and to which it is entitled today.

The first and most basic of those steps has already been suggested by Karl Wallace in his article, "An Ethical Basis of Communication." We must acknowledge and accept the credo that Dr. Wallace has suggested; we must make it the constant guide to our practice as speakers and teachers of speech; and above all we must inculcate our students with the four "moralities" which make up that credo. They must be the focal point and the topic of greatest emphasis in our classes. The credo is clear in this paragraph from Dr. Wallace's article:

It is these four 'moralities': the duty of search and inquiry, allegiance to accuracy, fairness, and justice in the selection and treatment of ideas and arguments, the willingness to submit private motivations to public scrutiny, and the toleration of dissent—which provide the ethic of communication in a free society. §

The second step follows directly from the first. We must recognize and acknowledge that the life-blood areas of speech, that is, public speaking, discussion, debate and persuasion, can be approached either as fine arts or liberal arts, or as a combination of the two. We must further recognize that if speech training is to perform its proper function, and to reachieve its proper place in education, the *fine arts* approach must be de-emphasized and the *liberal arts* approach given the utmost of our attention and effort. It has been when the emphasis in speech has been mainly, or, at times, exclusively, upon the fine arts aspects of speech training, that is, upon the skills and techniques of composition and especially delivery, that speech has been in trouble. And, it has been because of an impression shared by many people (not without reason) that the fine arts phases of speech work are the only phases which are given any real attention in the usual public speaking, or fundamentals, or communications courses, and that this attention is usually directed at the very low level—and, let's face it, quite obvious—skills, usually called "basic skills of speaking," that we have intelligent critics such as Professor Bestor making mistaken attacks on speech, speech teachers and speech majors.

§ Karl R. Wallace, "An Ethical Basis of Communication," *The Speech Teacher*, IV (Jan., 1955), p. 9.

When public speaking is approached as a fine art it becomes classifiable in that important cultural area which includes poetry, music and painting. Now, a course in prosody can help students learn certain skills in the handling of metre, rhyme, figurative language, cadence and the like; and a course in harmony can help students to learn something of chord structure, rhythm and form. But the prosody course is unlikely of itself to produce a great poet, or the harmony course a great musician. Neither is a technique-centered fundamentals course likely to produce a great or even a truly good speaker. Indeed, even a whole battery of such courses, so long as they are directed at the fine art, or performance, aspects of speaking, will only at best succeed in producing a skilled, perhaps a virtuoso, performer, if the student's native endowment will permit it. But such a battery of courses will not produce an orator in the classic sense of a "good (all of its implications) man skilled in speaking," which should be our constant goal.

It is precisely for this reason that speech is and must be considered a liberal arts subject, and must be taught from the liberal arts point of view. This means the real emphasis of the teaching of speech must be upon ethical considerations, thought and research preparation, and the objective examination of various points of view.

#### IV

The divorce of the disciplines of philosophy and speech is an unfortunate and unnatural bifurcation. Neither discipline is or can be whole without the other. The ancient "whole" men, the philosopher-rhetoricians, were well aware of the inseparability of thought and its medium; that a study of thought was inescapably a study of language, and an examination of language and its use in any but a superficial manner was an examination of thought. Nobility of mind, they knew, arose only from contemplation and discourse, and the medium of both was, and is, language.

When the study of speech has been taught without devoting major concern to thought materials, it has degenerated into artificiality and has been the deserving subject of the opprobrium of scholars and thinkers. When philosophy has been taught apart from its direct influence upon the thinking and communication of its students it has become arid, thoroughly abstract, and, like "pure" music or "pure" mathematics, meaningful

only as aesthetic experience. The study of language and its uses, and the study of thought and meaning systems are natural mates. They complement one another, they vitalize and stimulate one another. They are, in fact, inseparable, except in college catalogues and departmental slicings of the liberal arts pie. The third step, then, would be to seek at least a closer alliance between speech and philosophy, if remarriage seems impracticable.

A return to liberal arts education, with its hu-

mane emphasis, is imperative if we do not wish to preside over the demise of education as we know it. Speech has a vital role to play in this return. By concerted effort in the directions suggested in this paper, we who teach speech and share a faith in its importance and vitality can complete the job of fitting our field to resume its position at the center of education and to discharge the responsibilities attendant upon that position.

## Effective Teaching **IS** Effective Salesmanship

By Charles E. Irvin

"Chuck" Irvin, Assistant Professor in Communications Skills, Michigan State College, is also Consultant in Sales and Management for General Motors, National Association of Foremen, American Trucking Association and others.

A MAN ONCE APPROACHED A VILLAGE PRIEST and asked, "Father, is it wrong to eat fruit?" "No," replied the priest. "Is it then wrong to eat sugar?" Again the answer was "no." "Is it wrong to drink water?" For a third time the priest said, "no." "Why, then, father," asked the villager, "is it wrong to put these three things together and drink the wine which is their fermentation?"

The priest looked at the man with a kindly smile and asked, "If I scoop up a handful of dust and drop it on your head, will it hurt?" "Of course not," replied the man. "If," the priest went on, "I pour a cup of water on your head, will that hurt?" "No," said the man. "However," reasoned the priest, "if we add the dust to the water, fashion from this mud a brick, bake it in the sun, and then drop it on your head, what then?"

This was effective teaching. It was also effective salesmanship. Yet in the September, 1955 issue of this magazine, Dr. Edward Thorne wrote convincingly that "teaching is not salesmanship." In his article he demonstrated that, as a teacher-writer, he is a very good salesman. I doubt very much whether he intended to be the best member of the opposition, but he lighted fires under many a reader. Such fires become known as motivation, the study of which is essential to effective sales-

manship. No doubt this is not the only article in rebuttal received by the editors.

While Dr. Thorne is to be congratulated upon lifting the lid on such a subject, and while I can agree with much that he says, I must hurry to point out that he is not talking about either of the subjects in the title of his article, neither Teaching nor Salesmanship.

In his second paragraph, he states, "the idea of salesmanship as commonly understood is to make use of gimmicks, lines, pitches, angles, stressing good points while obscuring bad ones, personality, etc. . . . all designed to prevent objective consideration of merits, etc. ." No, Dr. Thorne, this is not the commonly understood idea of salesmanship. I abhor those things as much as do you. They are associated with selling only in the minds of people who have not objectively considered selling as a profession, or selling as a parent has to sell, or as a minister has to sell, or anyone else who sets out to influence behavior. These things of which you speak are the efforts of ordertakers and clerks, who, not desiring the hard and studied road toward effective selling, foul up the air and airwaves with an artificial bait that catches an occasional sucker but fortunately sickens both fisherman and fish. Their lack of lasting value

is obvious from the mad scramble for new and prettier gimmicks.

Salesmanship, as commonly understood, is primarily a constant study of the product, service, or idea one wishes to sell plus a constant study of people. Its keystones are sincerity, which creates a bond of mutual trusteeship between the seller and the prospect; enthusiasm, which constitutes better advertising than money can buy; and the communication of a confidence in the product or service, the company, and the salesman himself. The history of education is pregnant with great salesmen. The history of salesmanship spreads its contour to include great teachers.

Nor was Dr. Thorne talking about teaching in his reference to "teaching-learning" conditions and theoretical and philosophical bases of speaking techniques. Not long ago, Dr. B. C. Keeney, President of Brown University, said: "It is impossible to educate anyone. All that can be done is to put him in a position where he can find an education. Motivation is the first necessity for this. He must wish to learn and wish to develop."

No effective teacher would deny this. Recently, another educator, Dr. George Benson, wrote: "Great ideals and principles do not live from generation to generation just because they are right, nor even because they have been carefully legislated...but only when they are built into the hearts of children as they grow up." No effective teacher would deny this.

Every effective teacher knows that it is not the information in his teaching that is the important contribution; but the ideas, relationships among ideas, and principles that together become the inside of a man and enable him to live a life of private happiness and public service. These are the contributions of an effective teacher. Gibran, in *The Prophet*, says, "A teacher must not only give of his wisdom, but also of his lovingness."

Principles, ideas, relationships among them, all these are as difficult to impart to students as are intangible benefits of a product to a prospect. One cannot hold honesty up for children to see, hear, taste, or otherwise know through the other senses. Nor can you likewise display courage, responsibility, dignity, fairness, unselfishness, honor, personality (Dr. Thorne's use of this word was generous), lovingness. How, then, are such things learned or built into the lives of students? The answer is historical fact! Such things are learned only when they become crystalized in the observable behavior of people. Youngsters learn about

selfishness, can point out acts of selfish behavior, long before they have a semantic label for it. Great teachers, beginning with Jesus, knew this to be true. A teaching-learning situation cannot possibly exist apart from the effect of the teacher as a person.

Dr. Thorne would scorn a situation wherein a student accepts ideas and principles in such a manner. He states, with exclamation points, in his third paragraph that "to the degree that students accept ideas because of a teacher's personality, the purpose of teaching has been subverted...a denial of the very goal of teaching and learning."

In the light of a long history of learning, one question seems obvious at this point: From whence comes the appeal of the principle to be learned, from what source the desire to learn? Such things to be learned and put to use have no such built-in appeal or desire-producing radiations. They are concerned with people and people's living and will be learned through people and their behavior.

If the teacher must stand aside, divorce himself from the learning situation lest he be accused of personalizing something, then why have schools and classes at all? In addition, remove all names and personalities from the study of history. One might sell honesty through the immortality of Abraham Lincoln, or sell Democracy through the recorded courage of Thomas Jefferson.

When Dr. Thorne buys an insurance policy from a salesman, the ultimate good is unknown to him simply because it becomes a benefit after the buyer is dead. From whence comes the confidence that such benefits will actually accrue to his family? Much of it flows from the salesman, himself. None of us would buy such promises from a man we did not trust. A child or a student, looking then upon this seller as a parent or a teacher, absorbs his confidence in a principle like the Golden Rule from the salesman, the parent or the teacher.

We cannot take the *U* out of Education, Student, Business. This would truly be a denial of the very goal of teaching. No, Dr. Thorne, while I can thank you for pointing out occasional huckster techniques, which misrepresent both teaching and salesmanship, I have to support the opposing thesis. Effective Teaching IS Effective Salesmanship. From our own field of Speech, there comes a bit of unrefutable evidence in the oft-quoted principle: "What You Are Speaks So Loudly I Cannot Hear What You Say."

# WORLD THEATRE

By Ruth R. Haun

Miss Haun, who is Assistant Professor of Speech at the University of Pittsburgh, contributed an article on "Creative Listening" to the October, 1953, issue of TODAY'S SPEECH.

On July 12, 1955, the American Shakespeare Festival was dedicated at Stratford, Connecticut. Playwright Robert E. Sherwood wrote the dedication, which was spoken by Maurice Evans:

We of the American theatre are proud here-with to dedicate this monument on American soil to the deathless glory of William Shakespeare. There could be no more suitable monument than a living theatre, where new generations may come to see the greatest plays, the greatest poetry, in our language, rendered by the artists of the English-speaking world.

In 1944, Shakespearian actor Maurice Evans, then U.S. Army major, had his headquarters at the University of Hawaii. A professor from the University of Texas, Alan Ludlum, was also stationed at Hawaii, where he was production manager for music and drama.

Major Evans summoned Lieutenant Ludlum. "Lieutenant," he asked, "would you favor doing *Hamlet* here for the GI's?"

Young and intensely interested in the theatre, Lieutenant Ludlum, who was formerly a professor of literature and drama, answered, "No sir." His prompt reaction was not influenced by the time, money, and energy involved, but by his belief that the GI's would not enjoy Shakespeare nor would they understand it.

Major Evans asked, "What do you know about Shakespearean audiences?"

The Lieutenant answered, "First of all, people go to the theatre to be entertained. The soldiers here are lusty and uninhibited. They are enthusiastic if they like something. But if they dislike it, they raise the roof."

"Right, you are," said Major Evans. "That is my analysis of the G.I. audience—and so, we'll try *Hamlet*."

The rest is theatre history. The show opened in Roosevelt Auditorium, which seats 1,700. Major Evans had hoped to fill the house for two performances. There were 1,000 each night for 14 weeks. The best man in theatre was presented for the G.I.'s, who came and came again.

A meeting of actor, producer, and playwright makes possible the concept of world theatre. Actor Maurice Evans brought Shakespearean drama to thousands of G.I.'s and other American audiences throughout the country. Laurence Langner, a Theatre Guild producer was the inspiration for the American Shakespeare Festival and Academy, at Stratford, Connecticut. And the playwright is William Shakespeare whose stage literature is part of the fabric of our cultural heritage.

The professional theatre has presented a great challenge through the Shakespearean Festival at Stratford-on-Avon in England, at Stratford in Ontario, Canada, and at Stratford, Connecticut.

In 1954, our theatre was challenged internationally when the Salute to France program was conceived in Paris. ANTA, the American Theatre Academy, accepted the challenge. And sponsored by ANTA and our State Department, the Gershwin-DuBose Heyward operetta, *Porgy and Bess*, American theatre communication at its best, captivated the French critics. In 1955, twenty-one nations were represented at the second international drama festival. Our country was represented by Robinson Jeffer's *Medea*, the Rogers and Hammerstein musical, *Oklahoma* (from Lynn Rigg's play *Green Grow the Lilacs*) and Thornton Wilder's *The Skin of Our Teeth*.

The concept of world theatre, made a reality by bringing together the best productions from various parts of the world, is one of the most effective ways we have of communicating with each other. In a penetrating article titled, "Theatre as Communications," Henry Hewes, drama critic for the *Saturday Review* wrote (in the issue of July 30, 1955).

. . . What communication means is the finding of mutual points of similarity beneath the surface of life in various lands, and under various systems of government so that the people in the country in which the audience is located can come to recognize that foreigners are not strange monsters, but human be-

ings with the same basic drives and feelings that we have.

World theatre as a concept is not new. World theatre as a reality should be advanced. World theatre should begin with us and be developed in our own community.

In 1946, Dr. Ben Cherrington, Advisor of Cultural Relations in the State Department, when speaking about the proposed UNESCO program, stated that we are in the midst of a great revolution; and we must go down below the level of experience to human impulses and motives. He said that basically there is the need of belonging, the desire for security, and the seeking of position and identity. He urged us to recognize that UNESCO begins with us. The needs of man often can be met in one's own community and satisfied through theatre experience.

I. What we seek, first, is a *sense of belonging*, a feeling of friendliness, of loving and being loved. George, Harry, and John hadn't made the football, baseball, basketball, or soccer teams. They were good math students. They stayed long hours in the science laboratory, according to their science teacher. I assured him that we would appreciate the boys' help backstage. They worked long and loyally with the upper class students. After the production, when the stage was cleared, they feasted together. They talked over the last play and made plans for the next. George said, "Now I think I know the meaning of the poem Carl Sandburg read about a group of Hungarians." One of the girls slipped up to our office just off the auditorium, brought down a book of Carl Sandburg's poems and handed it to me. I read to them his poem "Happiness." The theatre experience helps us to create societies in which people are psychologically happy. In such a society, our relationships are made more secure.

II. Dr. Ben Cherrington spoke of the *need for security*. It is not only a wish to avoid insecurity, but a dynamic affirmation for something better.

Some of us remember the 1930's with our government alphabetization projects of PWA's, FP's, and CCC's. In Syracuse, New York, a group of high school girls met at the Y.W.C.A. for a Speech class. These girls were very much alone in high school. Some of them spoke broken English. Their fathers were without work. Their mothers often did not leave the home except to attend church. Their sisters were household servants or factory workers. What should we do?

We gave a play. I remember the happiness,

their sense of safety and security. Never have I met greater loyalty as we worked together towards a common goal, merging ourselves into something other than ourselves. We explored a new world, found ourselves in the practice of an art, and achieved absorption in a worthwhile purpose. These are some of the good things that come from our working together in the theatre.

III. The third need to be fulfilled is the *need for position and identity*. Each of us needs to be wanted. Each man, woman, and child must know that he does count. In each of us there is the *hunger for status*.

The girl who says, "You won't need me until the end of the rehearsal period," may destroy the whole play. The stage manager who goes for a trip the week-end before the show pulls down the morale of the other workers. He fails in his responsibility to the theatre community.

Mary, in the fifth grade, brought the first May flowers and wood violets for the Spring Day play. Eleanore, a high school senior, repainted the outdoor set after hours and created a fountain playing colored lights, unknown to members of the cast and the directors. The theatre offered shared-happiness because each girl had established her identity with the group and felt the need to develop something better.

I have seen how the elimination of one word in a script brought a sense of growth and dignity and satisfied the hunger for status. We were rehearsing a scene from John Drinkwater's play *Abraham Lincoln*, when the young boy playing the minister asked, "Could we change a line?"

"Of course. What would you like to say?"

"When I was a little boy," he said.

"When I was a little boy," I repeated. "That's all right. John Drinkwater is an Englishman. He probably thought that was the way the preacher would speak about himself as a child in our country in Abraham Lincoln's time." The line was "When I was a little nigger boy." I continued, "It's all right the way you've suggested: 'When I was a little boy.'"

If we follow our best instincts, we can realize the concept of world theatre at its high level of communication. We should select the best plays and the best directors for whatever age level we may be working. After having studied and played an Italian, an Indian, a Norwegian, or a Spaniard, the actor realizes that although the cultural heritage with its uniqueness as to customs, language, music, and art differs, the person neverthe-

less is a human being with loves and needs, and only secondarily he is an Italian, and Indian, a Norwegian, or a Spaniard.

The concept of world theatre is not limited but rather is challenged by the professional theatre. The theatre is an interpretation of life; and as an avenue of communication, its effects are far-reaching. It must be used wisely and its standards should remain high. At a conference of educators, I spoke of the need for careful study and rehearsals of the play. One teacher protested, "The plays we do aren't worth such preparation."

"Then," I said, "those plays aren't worth doing."

Some may still question: "How can a play make such a difference?"

Alan Green, in the column "Trade Winds," in the *Saturday Review*, July 23, 1955, notes that Carlos Romulo, a former president for the General Assembly of the United Nations, addressed a banquet in New York. "People," he said, 'sometimes complain that the United Nations exists only on paper.' He went on to point out that the best that we have is on paper: Magna Carta, the Declaration of Independence, the Constitution. George Bernard Shaw summed up the same point another way. Years after his love-affair-by-correspondence with Ellen Terry the letters were published and Shaw, in the preface, wrote: 'Let those who may complain that it was all on paper remember that only on paper has humanity ever achieved glory, beauty, truth, knowledge, virtue, and abiding love.'

Henry Hewes, in "Theatre as Communication," wrote: "Judith Anderson in *Medea* presented an Australian-born actress in a Greek play made American through the rewriting of our distinguished poet, Robinson Jeffers." In the summer of the early 1930's, I played one of the chroniclers in John Drinkwater's *Abraham Lincoln* at Citizen House School of the Theatre, Bath, England. Before the performance, in the early evening, I stood on the edge of the ancient Roman bath. The antique-silver tunic seemed to catch the texture of the darkened sculpture, centuries-old. I am an American girl, I thought, of German, English, Scotch-Irish ancestry, returned to my homeland, standing by a Roman bath in an eighteenth century English town. I am playing a Greek-like figure in a play about an early American president written by an English poet-dramatist. And it was as though the emotions of all women of all centuries were mine. There was a sense of belonging to all time, a sense of time in timelessness. I knew the universality of all great drama from Aeschylus to Anderson, from Shakespeare to Sherwood. The needs of man have found expression on paper: his love for beauty, his affirmation of love, his search for truth. The life of man has found expression and dignity through the theatre.

We need to respond to the theatre as an interpretation of life. We need to enjoy the theatre as a rich experience in sharing. We need to utilize the theatre as a means of communication, which, in each generation can bring mutual understanding throughout the world.

#### ELOQUENCE BASED ON SANITY

"The truly eloquent man is a sane man, with power to communicate his sanity... And in cases where profound conviction has been wrought, the eloquent man is he who is no beautiful speaker, but who is inwardly drunk with a certain belief.... This terrible earnestness makes good the ancient superstition of the hunter, that the bullet will hit its mark which is first dipped in the marksman's blood.... If you would lift me, you must first be on higher ground. If you would liberate me, you must be free. If you would correct my false view of the facts, — hold up to me the same facts in the true order of thought, and I cannot go back from the new conviction." Ralph Waldo Emerson: "Eloquence," from *Society and Solitude*.

# SPEECH In New York Schools

By Evelyn Konigsberg

Presently Assistant Director of Speech Improvement, Board of Education, New York City, Miss Konigsberg was formerly Chairman of Speech in the Richmond and Jamacia High Schools.

"SPEECH IS THE MOST POTENT TOOL of the teacher."<sup>1</sup> It matters little whom he is teaching, what he is teaching or where. More teaching is done through oral communication than through any other single medium. In his mundane task of imparting knowledge as well as in his higher duties of stimulating thought, arousing desirable emotional responses, and inspiring high ideals, the speech of the teacher and his use of voice are recognized as of such importance that they may even outweigh his knowledge of subject matter and his skill in methodology.

The Board of Education of the City of New York is so aware of the potency of the teacher's speech that no person may obtain a regular license to teach in the city's schools until he has passed a competency in speech. "In order to ascertain the quality of the speech of the applicants, the Board of Examiners conducts tests which are administered by members of the Board and by assistant examiners who are specialists drawn from within or outside the public schools. Uniformity of rating standards is sought through the preliminary briefing of assistant examiners, the use of rating directions, and the supervision of the tests by the examiners in charge of the license."<sup>2</sup> Applicants for license are tested in oral reading, current speech, voice, enunciation, and pronunciation. According to a committee that investigated its procedures, the Board's justification for taking means to determine the speech competency of prospective teachers is that "speech that passes between teacher and children registers more subtly and reliably than perhaps any other overt action the truth about their

essential and human relationships. It is the teacher's voice that dominates or stimulates, suggests or indicates, restrains or liberates, and in the long run reveals or betrays her."<sup>3</sup>

In order that persons who seek licenses to teach in New York City may find out *well in advance* of the test whether or not they have speech defects which are so marked that they might cause the applicant to be rated inadequate in speech, the Bureau for Speech Improvement offers as part of its free consultative service to all citizens a diagnostic testing and referral service for prospective teachers. The Bureau will see by appointment during regular office hours any prospective teacher who has not at the time of consultation been notified to appear for an oral examination. Since the diagnostic service of the Bureau for Speech Improvement is entirely independent of the testing procedures of the Board of Examiners, the Bureau cannot undertake to certify an applicant's speech as either satisfactory or unsatisfactory. What the diagnostic service *does* do is to inform the applicant whether or not his speech deviates markedly from the speech patterns of educated citizens in this part of the country, and if it does, to indicate the respects in which there is deviation. Hundreds of candidates take the New York City license examinations every year. It may encourage prospective teachers to know that in a report submitted in March 1950, the Chairman of the Board of Examiners wrote: "It is noteworthy and relevant, we believe, that recent tabulations of results in oral English tests indicate that, in nearly all examinations, well over 90% of those taking the oral English tests achieved a passing rating."<sup>4</sup>

<sup>1</sup> Dorothy I. Mulgrave, *Speech for the Classroom Teacher*, Third Edition. New York: Prentice Hall, 1955; page 3.

<sup>2</sup> "The Procedures of the Board of Examiners in the Selection of Personnel for the Public Schools of New York City. A Report Submitted to the Superintendent of Schools by the Committee to Study the Procedures of the Board of Examiners." New York: Board of Education, May 1951; page 23.

New York City's concern is not only for the speech of its teachers. Along with taking measures to secure teachers whose speech is adequate, the Board of Education provides special remedial service for pupils with marked speech defects.

<sup>3</sup> *Op. Cit.*, page 24.

<sup>4</sup> *Op. Cit.*, page 151.

Under the supervision of the Director of Speech Improvement, one hundred twenty-four itinerant Special Teachers of Speech Improvement serve in 583 elementary and junior high schools. Usually the Special Teacher of Speech Improvement visits each school one day each week and conducts remedial work for pupils who stutter, have cleft palate or choreatic speech, articulatory or voice defects or marked foreign accent. For the school year ending in June 1955, the total number of such pupils under this type of instruction was 49,984. Of these, 10,112 were discharged as corrected, and 32,521 showed marked improvement. (Approximately 5000 pupils were discharged for a variety of reasons not associated with the speech problems). Of the 49,984 pupils under instruction, 7854 had speech problems associated with organic causation. In addition, the Bureau for Speech Improvement conducts two special district centers where the most severely speech handicapped children receive daily instruction in speech. In these centers, and in the city's five special centers for cerebral palsied children, the Special Teacher of Speech Improvement (New York's own title for speech therapist) is a resident teacher who serves as a full time member of the school staff.

Beginning in September 1954, the Bureau for Speech Improvement and the Bureau for Children with Retarded Mental Development set up a pilot project for special speech service to these children. At the present time, two members of the Bureau for Speech Improvement are conducting speech clinics for severely speech handicapped children with retarded mental development in Manhattan and the Bronx, and are also engaged in a program of demonstration teaching and in-service training of classroom teachers of the retarded children in those boroughs. The program is designed to provide a better developmental speech program for all CRMD.

Every one of the city's 86 high schools has on its regular staff at least one specially licensed teacher of speech whose first duty is to provide clinic service for speech handicapped pupils. The high school teachers of speech also teach special classes, which have regular academic status, in dramatics, public speaking, radio production, discussion, and speech fundamentals. New York's high schools vary so in school population and are so widely spread geographically that the speech program is organized by the individual school

administration. For that reason, the only constant factor is the speech clinic service. In other respects, high school speech programs reveal a variety of organizational patterns. In 24 of the City's 51 academic high schools, the program is under the supervision of a specially licensed Chairman of the Speech Department.

To help the City's speech teachers prepare for special phases of their work, the Bureau for Speech improvement organizes in-service training courses. Such special courses are regularly offered in

- (1) Clinical Procedures
- (2) Organization and Supervision of a High School Speech Department
- (3) Methods and Procedures in Voice Training
- (4) Play Production in the High School

The Bureau also regularly conducts an in-service Workshop in Language Arts in which the Special Teachers of Speech Improvement prepare themselves to serve as consultants to classroom teachers. Special Workshops for speech teachers and others whose work is concerned with the many children whose first language is not English are conducted by one of the Bureau's assistant directors who is bi-lingual in English and Spanish.

The Bureau was responsible for the preparation of Curriculum Bulletin No. 5, 1952-53 Series, *Toward Better Speech, A Manual for Teachers of All Grades*. In the Foreword, Dr. William Jansen, Superintendent of Schools, writes: "The development in children of the power to communicate effectively is a major responsibility of the school if children are to be prepared for life situations. This bulletin is predicated on the assumption that speech, an important component of an integrated personality, should be taught through planned, purposeful instructions." Since 1953, the Bureau for Speech Improvement has used the facilities of the City's FM radio station, WNYE, by a series of speech lessons for the intermediate grades, to implement the bulletin, LOOK WHO'S TALKING.

The co-ordinating agency for the speech program in New York City's public schools is the Bureau for Speech Improvement. The Central office at the Board of Education Headquarters is headed by the Director and two Assistant Directors, all of whom, like the city's teachers, are specially licensed for the job.

# Trends in Speech

By Carroll C. Arnold

## EDUCATIONAL TV STATIONS

IN THE PAST MOST NEWS concerning television as an instrument for education related to the growth and programming of the twenty educational television stations. Their chief efforts are directed toward bringing education into the home; their difficulties remain the same as in other years: the vagaries of UHF telecasting and the problems of financing noncommercial operations. But although ETV outlets are still thought of as instruments of adult education with exciting potentialities, their most distinctive program successes have been with their children's programs. WQED's (Pittsburgh) "Children's Corner" and WHA-TV's (Madison Wisconsin) "The Friendly Giant" have excited more attention than ETV programs of any other sort.

But despite outstanding achievements of this kind, none of the existing stations (except, perhaps, the three midwestern stations that also carry commercial programs) has been able to build a stable audience comparable to that commanded by competing commercial outlets. This is hardly surprising in view of recent findings in a survey of British radio and TV: "There is no evidence that the BBC after 30 years of conscious effort has been able to develop any consistently higher standards of discrimination among British listeners and viewers than has been obtained in the United States."<sup>1</sup> What the BBC could not do through virtual monopoly of its media, our relatively new ETV stations cannot be expected to have accomplished.

There is, however, another audience toward which some educational television stations are directing increased attention. It is the schoolroom audience. But, unfortunately, there are not yet enough television sets in classrooms of the eastern states to allow full use of programs available.<sup>2</sup> There also appears to be too little co-ordination between station programming and classroom schedules to secure the largest audience possible. Only WQED, among eastern stations, systematically co-ordinates its programs with the regular

school curriculum, according to Mr. Leonard Ingraham's recent survey. Elsewhere, classroom use of television programs is largely irregular and experimental. Philadelphia schools were using eleven programs from commercial stations at the close of the 1954-55 academic year. Similar arrangements existed in Baltimore, Schenectady, and Washington, D. C. In New York City, Mr. Ingraham found programs for the classroom and for the handicapped little used. In the Boston area, WGBH-TV opened at Milton, Mass. last year, but its programming seems not to have assumed a settled character, judging from descriptive materials reaching this department.

## THE TELEVISION TEACHER

Despite the limited uses to which ETV programs are now put within the schools, there seems little question but that televised teaching is effective if the presentation is skillful. Some studies even suggest that in certain situations (not yet clearly defined) skillful program planners and performers can increase students' enthusiasm for and retention of content selected by subject-matter experts. Experiments at Montclair (N. J.) Teachers College and investigations reported by William J. Morlock<sup>3</sup> have these implications. These promising possibilities have already caught the attention of college deans and educational foundations.

Pennsylvania State University and New York University are among the eastern institutions of higher learning now conducting extensive experiments to discover how closed-circuit television can help to solve the staff problems caused by growing enrollments. Having found almost no significant differences between grades of TV-taught and conventionally-taught sections in psychology and chemistry courses, Penn State is now televising eight different courses to classrooms holding about 3,000 students during 1955-56. NYU, with aid from the Fund for the Advancement of Education, is conducting similar experiments with two English courses at its Washington Square campus. Robert E. Miller, formerly associated with the Columbia Broadcasting System, directs the televised lectures and assists faculty members in their preparation.

Thus, it appears that the shortage of teachers,

<sup>1</sup> Burton Paulu, "Audiences for Broadcasting in Britain and America," *Journalism Quarterly*, 32 (Summer 1955), 329-334.

<sup>2</sup> Leonard W. Ingraham, "How Our Schools are Using Educational Television," *Social Education*, 19 (May 1955), 199-202.

<sup>3</sup> Mr. Morlock is General Manager of General Electric, Technical Products Department.

our growing enrollments, and the advent of television are ushering in an era in which even the arts of classroom communication and presentation are to become so complex as to make assistance from dramatic, rhetorical, and electronic specialists almost essential. Many will deplore this trend—perhaps rightly; but the "master teacher" at every educational level must now begin to think of learning how to teach through a picture tube or be content with the role of "resource person"; while writers, producers, directors, technicians, and actors breath life into his lesson for the day.

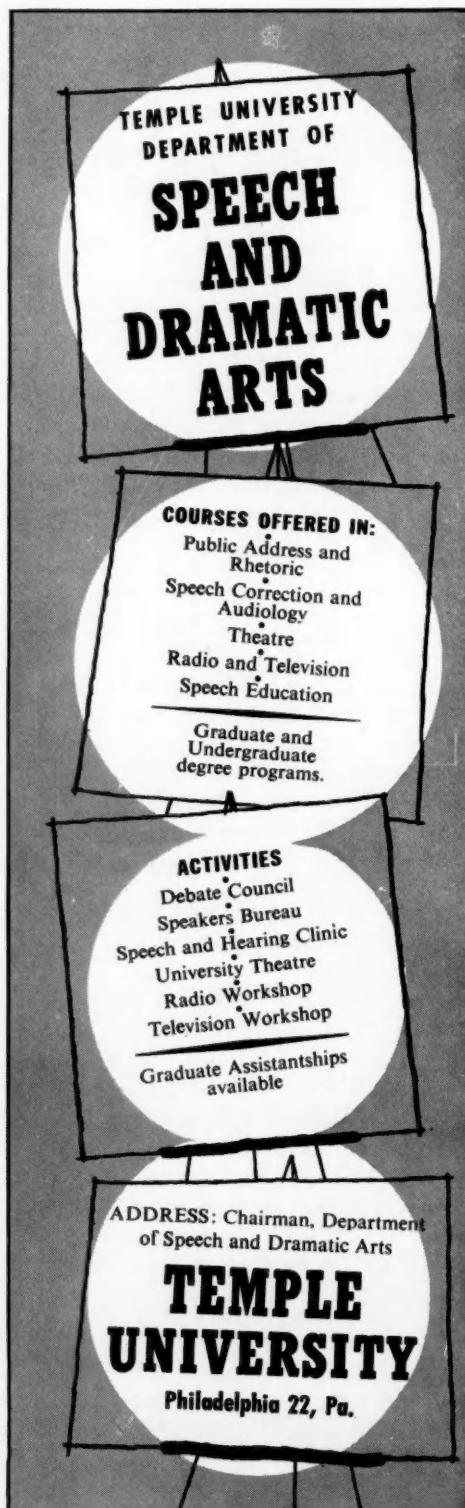
#### HOW TO MAKE THEM HEAR US?

The school where the teacher performs at one end of a co-axial cable and the pupils sit at the other is not the only place where communication through speech, language, and action is being restudied—and sometimes despised of. The editor of this column has scanned at least the tables of contents of nearly a hundred different learned, professional, and business periodicals while searching for signs of the times in matters relating to oral communication. At least half these journals carried, sometime during 1955, one or more essays that might well have been entitled "How Can We Make Them Hear and Understand Us?"

Perhaps the most plaintive cry that we are all caught in a kind of communications crisis comes from the American Council of Learned Societies. Editorially, ACLS cites as a critical and pervasive modern difficulty the fact that scholars in the humanities no longer understand "the technique of making what they have to say understandable outside their own group."<sup>4</sup> That the professors of the arts, languages, literatures, and philosophy stand mute in the most literate of nations, incapable of adapting to "the more exacting demands" of the "new communication media," is shocking if true. ACLS believes it is true, however, and looks hopefully toward some arrangement "in which scholars are responsible for the content of the message for the wider public and the professionals in public relations are responsible for the form of its presentation, slight reservation to be made, of course, in that happy case when the scholar and articulate propagandist occur under the same hat." Mr. Morlock (see above) has suggested that this is not only possible but might be an improvement!

Under the influence of this depressing foreview of days in which men, wise in many matters

<sup>4</sup> "Note on Communicating What We Have to Say," *ACLS Newsletter*, 5 (Winter 1954-55), 4-9.



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relating to languages and literatures, must have interpreters, one might almost accept Samuel Taylor Coleridge's theory that if man had never discovered and improved language, "thought as thought, would have been a process more simple, more easy, and more perfect than the present, and would both have included and evolved other and better means for its own manifestations than any that exist now." However, there are still those who persist in the belief that the broad run of men—even professors, engineers, and business executives—*can* learn to communicate with their nonspecialists brethren if they apply themselves to the task and study carefully the means available to them.

Bell Telephone Company last year employed Douglas Williams Associates to discover how fully Bell was explaining itself to its employees and how effectively the employees were serving as "ambassadors" of the company to the public. One of the most significant findings of the survey was that employees believed they learned most about their company at small, informal, *talk* sessions where they could ask questions, correct misunderstandings, and otherwise participate actively in the communicative process.<sup>5</sup> And the Director of Sales Management Development, Lilly-Tulip Cup Corporation, offers similar rhetorical and psychological advice to any who complain they "cannot make them hear us." First, advises Mr. Walter E. Brunauer, get a clear concept in your own mind; second, put the idea in clear, simple words—*both orally and on paper*; third, be sure your *complete message, including the reason behind your ideas*, is expressed in both the oral and written versions; and fourth, create opportunities for the recipients of the communication to react, to become involved in refining and giving effect to the ideas of the message—preferably in face-to-face speaking situations.<sup>6</sup> These are not suggestions heretofore unthought of. What makes them significant is that there continues to be more discussion of barriers to communication than of such practical and sensible ways of breaking through them.

Since industrial experience and educational and psychological research seem to be establishing as fact that *oral*, face-to-face communication does allow the fullest and most effective understanding

attainable through language, it may be appropriate to ask whether our own profession communicates too little of what we believe we know. *Today's Speech*, for example, remains the only journal published by academic specialists in speech and drama deliberately seeking readers outside academic circles. On the other hand, it is satisfying to be able to report a few new projects in the Northeast which also aim at communicating to nonprofessionals what professional study of Speech has to offer to ease business and community problems.

Such a program is Pennsylvania State University's Workshop in the Development of Management Communication Skills, conducted during June 1955 by the Department of Speech and the Management Training Division of the University. Those who attended these sessions were given intensive training in speaking, listening, conference leadership, and writing. Using a very different approach, the New York State Speech Association plans, at its 1956 convention, to offer a half day of programs especially prepared for community leaders and English and social studies teachers. Members of women's clubs, service clubs, and English and social studies teachers from New York's "southern tier" will be urged to attend the March 23 sessions where the use of creative dramatics, educational television as a link between school and home, speech therapy, and forensics as an adjunct to social studies will be demonstrated and discussed at the Arlington Hotel, Binghamton, New York.

In other ways, some curricular programs are being adapted to extend knowledge of the communicative arts to people not otherwise directly associated with Speech as an academic discipline. During the past summer the University of Pittsburgh's Children's Creative Activities Workshop, staffed by permanent and visiting members of the Department of Speech, enabled eleven elementary school teachers of future teachers to explore the possibilities of creative dramatics with the assistance of 150 children. Also in Pittsburgh, Mount Mercy College has established a course in persuasion which will be required of all students in the merchandising curriculum.

Generally speaking, however, this department has uncovered no consistent trend in the northeast toward increasing popular understanding of the nature and processes of oral communication. But the need and interest outside the Academy are undoubtedly growing. Happily, there are some responsive stirrings within, and we hope to be

<sup>5</sup> John A. Cogswell, "Telephone Employees and Public Relations," *Bell Telephone Magazine*, 34 (Spring 1955), 30-37.

<sup>6</sup> "You Know—But Do They?" *Advanced Management*, 20 (September 1955), 18-23.

able to report increased activity of this sort in future years.

#### EDUCATIONAL THEATRE

One of the project committees of the Educational Theatre Association recently completed a survey of dramatic contest and festival organizations across the nation, and its findings reveal surprisingly few such interschool programs in the SAES area. For 1953-54, the AETA committee was able to identify forty-nine secondary school and college dramatic contests and festivals in the northeastern and middle Atlantic states. These were distributed as follows: Connecticut - 5, District of Columbia - 1, Maine - 7, Massachusetts - 4, New England (interstate meetings) - 7, New York - 1, Pennsylvania - 9, Virginia - 1, West Virginia - 13. Undoubtedly other such meetings were not reported to the surveying committee, but the limited extent of this kind of activity in our area is evident when one notes that 217 meetings were reported from Texas, 39 from Minnesota, and 25 from North Carolina.

An inquiry touching a possible expansion of theatre curricula in colleges and universities was

also recently completed by Professor Samuel Selden (University of North Carolina) and Robert L. Richey (Ft. Leonard Wood, Missouri). Less than half the college spokesmen responding to the Selden-Richey survey favored introducing special training programs in theatre management; however, three-fifths of the respondents from community theatres endorse such academic offerings. Professor Selden and Mr. Richey found that theatre management training is largely informal in all parts of the country except in those institutions that concentrate on preparing students for the professional and community theatres. Four eastern colleges and universities do offer formal course work in theatre management, the survey revealed. They are the Graduate School of Drama, Yale University; Ithaca College; Allegheny College; and the Department of Drama, Carnegie Institute of Technology.

#### CERTIFICATION FOR SPEECH THERAPISTS

The Council of the American Speech and Hearing Association, in October 1954, took two actions of importance to speech correctionists aspiring to advanced certification by ASHA. The Council

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disapproved a committee recommendation pertaining to persons whose basic certification rests on study and experience obtained in years before systematic professional training was available. The effect of the recommendation would have been to allow these persons to qualify for advanced certification by presenting evidence of approved course study "equivalent to the difference between the minimum course requirements for basic certification and advanced certification." Since the recommendation was disapproved, all persons seeking advanced certification must continue to submit twelve semester hours of approved course work beyond that submitted for basic certification.

#### FORENSICS

Since World War II there has been a mild resurgence of interest in forensic activities in the Negro colleges and universities of the country. The reasons, Professor John W. Parker believes, have been the gradual increase in interracial debating and Howard University's selection as a representative of District VII (New Jersey, Pennsylvania, Delaware, Maryland, Virginia, West Virginia, and District of Columbia) in the 1954 West Point National Debate Tournament.<sup>7</sup> Howard's participation in the West Point tournament apparently marked the first time a Negro college had participated in a major national forensic meeting. But the growth of interracial debating is dramatically revealed in the fact that one Maryland college reported that 90 per cent of its debates were interracial in 1954.

Among Negro colleges with the most active forensics programs, three are located in the SAES area: Howard University, which has the largest program of any Negro college in the country, Lincoln University (Pa.), and Morgan State. What all Negro colleges need for further development of forensics, Professor Parker believes, is exploration of new patterns of debating without abandoning what is best in contest debate; more interracial and, especially, intersectional debates; more courses in argumentation and discussion in the colleges themselves; and stronger emphasis on warmth, wit, repartee, and persuasiveness—"to accompany logic, facts, and figures [now so characteristic of] the American pattern of debate." This kind of treatment would undoubtedly invigorate debating everywhere.

One of the strong eastern college debate conferences, the Ivy League Debate Conference, reflec-

ted thinking similar to Professor Parker's in October 1955, when student representatives voted to continue emphasis on home-and-home debating, before audiences wherever possible, and with a variety of propositions for debate including, of course, the national college debate resolution. In consequence of these and other actions affecting schedules, the group will probably be able to draw Yale and Dartmouth into its organization for the first time.

In another effort to add variety to forensic experiences, the New York State Debate Coaches Conference agreed at its fall meeting to schedule an extemporaneous speaking competition in connection with its annual New York Intercollegiate Legislative Assembly. By placing intercollegiate debating directly under the supervision of the Department of Speech, the faculty committee on student activities for Brooklyn College also took a step which it hopes will produce a more varied forensics program and allow a fuller integration of curricular and extracurricular activities.

The editor of "Trends" would be especially interested to learn and report what steps high school forensics directors and advisers are taking to increase and diversify the opportunities available to high school students interested in public discussion.

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<sup>7</sup> "Current Trends in Negro Education," *Journal of Negro Education*, 24 (Spring 1955), 146-153.

# Today's Speech Books *IN REVIEW*

By Arthur A. Eisenstadt

Herewith is our annual round-up of new books in Speech. Professor Eisenstadt is with the Division of Special Education, Newark, N. J., Board of Education.

BOOK REVIEWS AND BOOK TALK are inevitably—and happily—a part of the educational scene. The year 1955 has seen a good many speech books come into being, and this department will here describe some of the products of *homo scribens*.

Drama now boasts of sincere and sometimes lyric account of one man's life and effort amid folklore and the *Grassroots Theatre*. Robert Gard, in New York State, in Alberta, and in the backwoods of Wisconsin, has sought to bring to dramatic life the tales, legends and customs of each region. By encouraging native talent in both writing and producing, he has furthered the aims of Crafton of Kansas and Drummond of Cornell, and has helped to "awaken the arts consciousness" of several million people in an "America waiting for the spreading back of the grassroots art idea." Theatre folks on both sides of the stage will find this a vibrant and challenging book.

More in the traditional text book vein is *Preface to Drama* by Charles W. Cooper, which makes an "introduction to Dramatic Literature within a theatrical context, and to Theatre Art within a literary context." Part One is composed of five chapters on dramatic theory, each with an illustrative short play. Part Two consists of eight full length dramas with prefatory notes and appended dramatic criticism, both woefully brief. The text very sensibly discusses the confusion of definition surrounding theatre terminology, and gives some helpful clarification. A provocative appendix rounds out a book which should be well received by teachers of elementary drama.

Two how-to-do-its, both packed with common sense and hard-earned knowledge are *Acting is a Business* and *How To Write For Television*. The first is concerned largely with how to land a job, which actors will agree is a somewhat useful technique. The second is a collection of articles by ten top writers and script editors — Rod Serling and Paddy Chayefsky, to name two — on creating successful TV material. Both are lightweights in

their field, literally and literarily, but each offers sound and down-to-earth data.

Sharply contrasting with these works is *The Living Stage* by Macgowan and Melnitz, a scholarly, reasonably comprehensive treatment of the playhouses and the physical theatre of the last 2500 years. From primitive man through the Greek and Roman eras, on into Elizabethan and Renaissance times, and through the Restoration and the early and recent American stage, the authors have woven a clear and fascinating chronicle. More than usual emphasis is given to the mechanics of stage design, the vagaries of theatrical managements, and the technics of lighting, costume and scenery. Sketches and program reproductions add enormously to the interest and merit of the book. New and arresting sketches from many sources give fresh insight into the theatres of Europe, Asia, and America. In all, a rich and rewarding addition to the field of drama.

Another duo on television is Cornberg and Bettinger's *Television Techniques* and *Broadcasting Television and Radio*, by Kingston, Cowgill and Levy. Both have the advantage of having been authored by men actively engaged in their subject areas. The former is a revision of an earlier, well-received edition, with valuable additions and modernization. The latter attempts to cover broadcasting, writing, directing, and the "historical, social, technical and business aspects of broadcasting," all in 264 pages, including script excerpts. Understandably, the coverage is regrettably thin in some areas, but a very usable introductory text is nevertheless produced.

Three nationally known texts have been revised, modernized and made even more attractive. One is *Communicative Speech*, by Oliver, Dickey, and Zelko. Appearing first in 1949, wide adoption endorsed its presentation. Effective oral communication, listening skills, persuasion, exposition, parliamentary law, interviewing, and the further growth of the individual are given sharp, incisive treatment. As one chairman put it, "It is a better

book than the first edition, which it says quite a bit." *Oral Reading*, by Crocker and Eich, also appears in refurbished form. New material on recording, television reading, and speaker's relationships have been included, as are a new anthology and appendix. The result is a stronger, more teachable volume. Brigance's *Speech Communication* is the last of the trio, appearing in brighter, briefer form. Managing ideas, outlining, persuasion, supporting materials, and listening are given considerably more treatment, which corrects major weaknesses of the earlier book. It is now a concise, improved overview of the basics of public address.

A new text which adds stature to the speech profession is *Speech: Code, Meaning, and Communication*, by Black and Moore. In conceptual approach which includes rhetoric, interpretation, speech science, anthropology, social science, and semantics, the authors seek to explain speech as the audible and visible symbols ". . . by which man acquires, creates, communicates, and perpetuates his meaning." With a breadth of view much like that encompassed by Stuart Chase and the late Irving J. Lee — whose recent passing lost the speech profession one of its most brilliant and perceptive members — this text affords a dignified and profound insight into the deep-rooted nature of the speech process. Meanings, motivation, gestures, bearing and organization are applied to interpretation, public address and group discussion. The book is one of the most comprehensive treatments of speech — on the undergraduate level — which this reviewer has ever been privileged to examine.

When *The Art of Good Speech* appeared, authors McBurney and Wrage were charged by some with having put forth a valuable framework of ideas encased in a ponderous *corpus* of language. *Guide to Good Speech*, their newest offering, seems to be designed to retain the strengths and expunge the weaknesses of its predecessor. The conventional topics of public speaking, and the treatment of Inquiry, Reporting, Advocacy and Evocation — not a new but certainly a happy terminology — are given a more lively and lucid presentation than heretofore. An unfortunate paucity of illustration, which is complemented by a rather spare treatment of visual aids in public speaking, mar an otherwise substantial and worthwhile basic text.

*Introduction to Speech*, by C. T. Brown, makes a neatly integrated presentation of how to manage ideas, organization, language, delivery and audi-

ence problems. Insights from the fields of psychology and semantics have been utilized, as are items gained from those working with communicating machines. The major divisions are: The Nature of Speech, Speech and Thinking, Some Speech Situations, The Mechanics of Speech, and Speech and Personality. Assignments and suggested topics round out each chapter of this well-knit text.

Speech teachers and debate coaches will be interested to hear that the principles of discussion and debate have been given a fresh, textual treatment by Braden and Brandenburg in *Oral Decision Making*. The writers incorporate some of the concepts of industrial psychology, sociometry, and group dynamics, thereby adding color and impact to conventional and sometimes sere material. The view that speech is not an oral activity per se, but a means to an informed, democratic end is well taken, for as the book states, discussion and debate "... are vital tools of a free people and of free society". Division of units has been so designed as to make easily possible a one or two semester study of the subject matter, and helpful practice suggestions and outside reading lists have been included. Definitely one of the better books in the field.

Parliamentarians-to-be and those who teach procedure are often assailed by new writers who claim to have found a clearer, more functional way to present parliamentary law. *Handbook of Parliamentary Procedure*, by Davidson, makes no such claims, yet seems to have done just that. Dr. Davidson (M.D.) here offers the end product of many years as parliamentarian for a civic association and the American Psychiatric Association. Besides formal procedure itself, organizational problems and tactics are discussed. How to delay action, construct a constitution, handle heckling — an arresting use of psychological approach — budget and documentary considerations, and "How Not To Get Pushed Around" are presented in very knowledgeable fashion. An extremely helpful numbering system throughout the book makes for ready reference and relocation, while a glossary and sample forms further enrich the work. Coverage, clarity, and conciseness all recommend this volume.

That speech training and big business are well wedded will come as no surprise to anyone who has followed the educational programs of General Motors, the American Institute of Banking, and the Standard Oil Company, to name just a few commercial giants who warmly endorse speech

courses. Underlining this combination of school and skill is Phillips' *Oral Communication in Business*, a straightforward and compact presentation of the basics of formulating and putting across ideas effectively. Managing ideas, delivery techniques, conferences, meetings and interview situations are given crisp, orderly handling. Specific examples, chapter projects, selected readings and references to many recent studies enhance the book. An easily grasped exposition of clear, verbal expression, *Oral Communication* deserves ready acceptance, particularly by adult courses.

In the same vein, teachers of business speech will be recompensed by a perusal of *Psychology of Industrial Behavior*, and by Smith and Perry's *Human Relations in Small Industry*. Both works deal with various aspects of industrial teamwork, and the sections on communications problems and joint meetings of labor and management are of special interest to all concerned with group dynamics. The rhetoric of persuasion, which students of public address have analyzed for centuries, will here be found in new dress and locale as the rhetoric of human relations and adroit supervision. It is fascinating to observe the application of Aristotelian principles to twentieth century industry, and society would be the gainer if both professors and foremen realize how many of their problems are interlinked and at times identical.

In the field of speech correction, three new arrivals have made a timely appearance. One is Zedler's *Listening for Speech Sounds*, which helps fill the need for carefully developed speech sound stories. Part One explains spoken language, speech sound production, phonetics, and tells how to present the stories. Part Two covers the consonant stories in their generally accepted order of development, while Part Three does the same with the vowels and diphthongs. Appealing illustrations, helpful names like The Hooting-Owl Sound (oo) and the Car-Trying-To-Start sound (r), and story continuity for older children enhance this very useful volume.

The second work is *Hearing Therapy for Children*, by Streng and four co-authors, which brings together the background and viewpoints of an administrator, an audiologist, an otolaryngologist, a speech and hearing therapist and a social field worker. The result is that a perspective on the child and his total environment is in good measure here afforded. Hearing loss causes and problems, clinical audiometry, and hearing aids

for children make up the first half of the book, while general educational aspects and specific training methods for those with mild, moderate or severe hearing loss comprise the remainder of the text. Ample detail on training problems and methods, a wealth of sample dialogue, and integration with good reading training techniques combine to make this a highly serviceable volume.

The third volume in speech therapy, *Stuttering in Children and Adults*, edited by Wendell Johnson with assistance of Ralph R. Leutenegger, is an extremely valuable compendium of hitherto unpublished results of thirty years of research on stuttering at the University of Iowa. Most of the 43 studies presented are highly technical, intended for the guidance of therapists rather than for direct use by stammerers. Everyone who works with stuttering (and any stammerers who have an intelligent and anxious interest in their own malady) will find this book not so much useful as indispensable. It is certain to be noted as a landmark in the long struggle to identify the causes and effect a cure of one of mankind's most troublesome and mysterious ailments.

So much, then, for this year's output. In the final analysis, the readers, rather than the writers or critics, tend to determine which books shall endure and which shall die out. Perhaps it would be more fitting that articulate readers rather than articulate reviewers should supply the pressures and reactions which influence future publications. If this were done in a spirit of objectivity and integrity, more texts which adequately answer felt needs might be the result. It seems well worth the attempt. Why not send us your own reactions?

#### BOOKS REVIEWED

Gard, Robert, *Grassroots Theatre*, Madison: University of Wisconsin Press, 1955, 263 pp., \$4.00.  
 Cooper, Charles W., *Preface to Drama*, New York: Ronald Press, 1955, 773 pp., \$4.50.  
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# One Man's Opinion

\* \* \* \* \*

George F. Shepard, Dean of Students' Activities, Orange County, N. Y., Community College, sent us the weekly list of magazine articles specially recommended to students in various departments by the College Library. To our very great satisfaction, TODAY'S SPEECH led all the rest! For History students, the recommendation was Lewis's "Public Speaking—Source and Force in History"; for Human Relations, Ness's view of persuasion "From the Discipline of Social Psychology"; for Philosophy, Angell's companion piece, "From the Discipline of Philosophy"; and for students in Sociology, Dr. Barbara's "Formidable Imprints of Speech".

While we are on this intriguing subject of self-congratulation, let's take a quick further peek into the mailbox. From Jack Dorn, station manager of WAKN, Aiken, S. C. — ". . . the finest magazine I

have seen! So, at any time I can offer my services, please let me know. . . . and I am sincere in saying this ! ! ! I will certainly tell all of my Speech Minded Friends of your magazine and try to get them to subscribe."

And from J. W. Church, Personnel Manager of the Worthington Corporation, Wellsville, N. Y. — "I have read it from cover to cover and received a good deal of enjoyment and education from it. I really enjoyed the article on 'Banquet Speaking' and feel that a good many program chairmen would be much the better for reading that article."

In instant confirmation comes a letter from E. C. Golz, who signs himself Program Chairman of the National Works Management Club, the National Association of Foremen, McKeesport, Pa. "I have read a few of the articles, including 'Banquet Speaking,' and I must say they are nuggets

for any person who finds himself in the limelight. If subscription is open to the public, please let me know." Indeed, Mr. Golz, the subscription list is wide open: gaping in fact.

#### A NOTE ON CIRCULATION

From our distinguished colleague, Editor Henry L. Mueller, of *The Speech Teacher*: "The January issue will contain several pieces from TODAY'S SPEECH in "In the Periodicals." . . . I consider it worthy of a wider circulation than it can achieve in the eastern states." Incidentally, our readers will be interested to know a bit about the distribution of our circulation. It includes 132 libraries, 11 foreign countries, all 48 states, the District of Columbia, Hawaii, and Alaska. New York State leads with 212; Pennsylvania is next with 166; and in order after that come Ohio, New Jersey, California Illinois, Virginia and Massachusetts (tied), West Virginia, and Connecticut. Needless to say, we want more and MORE from every state. It is also used as required reading by students in beginning speech classes (who get two issues for 50c, at the Universities of West Virginia, Penn State, the Penn State Centers (12), Utica College, Oswego State College, and by adult speech classes in Bloomington, Indiana and Utica, N. Y. Any more takers?

From a gentleman in Texas comes a note we wish we could do more about: "Please send me information telling how I may get a copy of TODAY'S SPEECH so that I will learn to become a successful speaker." Well, Sir, we can help — but maybe we should reserve final judgment until we hear an interim report after a year of subscription!

Meanwhile, our good friend Cornell B. Blanding, of the Crouse-Hinds Company, in Syracuse, N. Y., has sent out another letter to 100 of his friends and business associates, in which he says, in part: "The magazine TODAY'S SPEECH would seem to be perhaps another tool (at least of an instructional nature) that we might profitably use in our overall management job." Many thanks, Mr. Blanding!

From Jane Lovejoy, Wenatchee, Wash. (with a two-year renewal): "Best speech magazine that I get." We bow, happily!

#### APPEAL FOR BACK ISSUES

From Thomas R. Lewis, Florida State University: "I am trying to complete my personal files of TODAY'S SPEECH but am having a hard time doing it. I need Vol. II, No. 1 and Vol. III, No. 1. I am willing to pay a premium to secure these copies and would be willing to pay the cost of printing a request line at some point in your journal with the hope of locating them. Any help you can give me in this search will be forever appreciated." No charge, Tom! Many people are looking for copies of these scarce issues, and also of the April issues of Vols. II and III. Can any reader help by sending in copies? ? ? ?

#### MUCH ADO ABOUT SOMETHING

An assistant football coach in a high school requested that his speech be analyzed because he was unable to hold the attention of his pupils. The analysis was made and a remedy offered. These suggestions were received conscientiously and in a relatively short time the attention of the pupils was being maintained. In true typical football jargon the assistant football coach made this statement, "Why in h---- wasn't I told this in college?" A shop teacher and an art teacher also requested an analysis and in a short time were both making great strides in becoming interesting classroom teachers. They also made remarks as to what was lacking in their college education.

To my way of thinking, speech is the most important course in college. Without effective classroom speech, how can the history teacher possibly make his history course the most interesting subject in the world to a sleepy-eyed room of students? He can't. Especially since he is the one who poured the sand in their eyes.

My solution is this. Pass a law. Yes, pass a law that requires all potential teachers to learn to speak well. Why not? We have laws that require potential teachers to study and learn many subjects that, beneficially, are practically nil. I feel certain that many high school students would be extremely grateful if the monotony of monotonous subjects could be eradicated by less monotonous teachers.

As I say, this is just *my* solution. What's yours?

Crawford A. Sechler, Speech Therapist  
Hampton High School, Allison Park, Pa.

# SPEECH IMPROVEMENT THROUGH CHORAL SPEAKING

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by

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In this effective collaboration of three specialists in the field of Speech Improvement and Speech Correction, a refreshing approach is made in obtaining the interest and cooperation of the child. It is maintained that skill in good speech is not merely training the child to *talk*; it involves thinking, imagination, sensitiveness in listening, accuracy in placing the speech organs, pride in good speech, high standards in effort, a critical attitude toward self and a release and sense of power with accomplishment.

A plan for securing such values is well presented in this text which provides a world of fine verse for children.

### CONTENTS

#### Part I

#### THE MOVEMENT AND MOLDING OF SOUNDS

This Language of Ours — How Do We Speak It? A Plan of Procedure for Units of Study: Five Basic Steps.

Unit of Study: The Refrain.

Consonants: First Materials for Study; Units of Study for M, P, B, W, WH, F, V, TH, (breath), TH (voice), N, T, D, L, R, S, Z, SH, ZH, Y, NG, K, G, H, Q, CH, X, J.

Vowels: Units of Study for A as in *are*, A as in *awe*, E as in *eel*, OO as in *too*. Values to Check: A Review and Overview.

#### Part II

#### CHORAL SPEECH PRACTICE

Different Say-Ways and Play-Ways: Types of Material. Two-Part Speaking: Material, Line-up, Presentation, Aims. Sample Lesson of Dialogue Speaking, Refrain Known. Sample Lesson of Dialogue, New Poem. Additional Selections for Dialogue Speaking. Sample Lesson of Stanza Speaking, New Poem. Additional Selections for Stanza Speaking.

Three and Four-Part Speaking: Material, Line-up and Aims. Sample Lesson with Refrain Known. Sample Lesson with New Poem. Additional Selections for Three and Four-Part Speaking.

Sequence Speaking: How Sequence Work Measures Individual Achievement. Sample Lesson with New Poem. Additional Selections for Sequence Speaking.

Dramatized Speaking: Dramatic Choral Speech, When and How. Sample Lesson, Pantomime (Action to Speech). Sample Lesson: Action and Speech by Characters, with Narration by Class. Additional Selections for Dramatized Speaking.

Bibliographies: Alphabetical List of Selections. Authors, Arranged Alphabetically. First Lines of Poems (alphabetical). Index.

The experienced teacher may go farther than the suggestions given. The teacher new to Choral Speaking, however, need not feel timid in the use of this book. The procedures, steps to be taken, aims to be realized in speech behavior and checks are made clear and simple for her. The text is divided into *Units of Study* which enable any primary teacher to become aware of what each lesson aims to accomplish. The teacher can thus diversify and emphasize the materials in order that she may obtain from her own group the best results and responses.

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